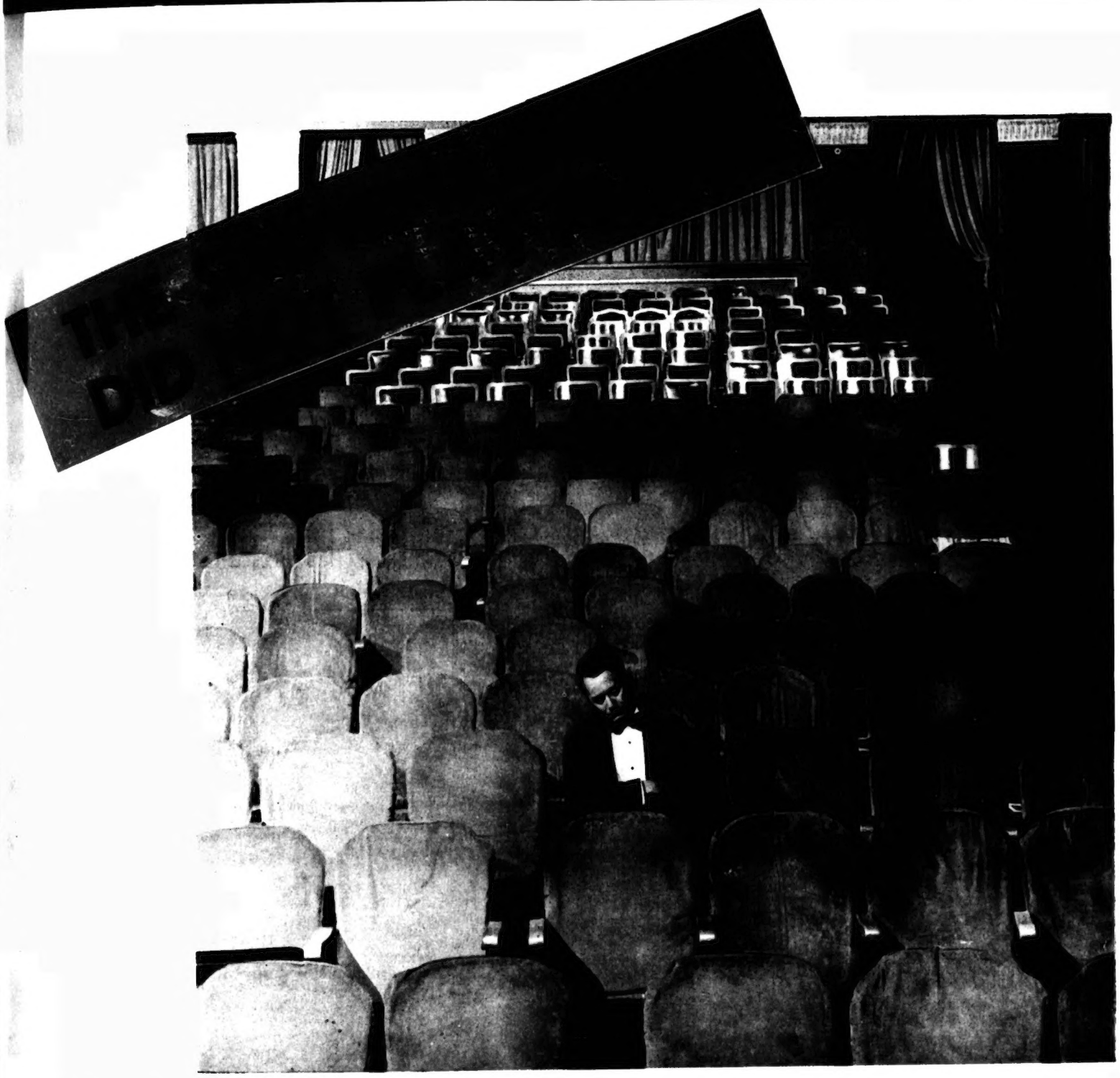
Vol. 27

Kine WEEKLY

FILM TRANSPORT: EMERGENCY PLANS

See page 3



No dust settles on the seats when Leo rides the screen! The happiest exhibitors are well awake to the box office possibilities of these in-the-bag hits from M-G-M. . . . . .

They cease their snores.. when Leo ROARS!

THE GREAT WALTZ . . . **OUT WEST WITH THE HARDYS** . . . SWEETHEARTS **CLIMBING HIGH** . . YOUNG DR. KILDARE . . . **STAND UP AND FIGHT** . . . FOUR GIRLS IN WHITE . . . **HONOLULU** . . . **THE** ADVENTURES **OF HUCKLEBERRY FINN** . . . FAST AND LOOSE . . . **LET FREEDOM RING** . . . SERGEANT MADDEN . . . **ASK A POLICEMAN** . . . THE ICE FOLLIES OF 1939 . . . **IDIOT'S DELIGHT** . . . SERENADE . . . **THE LAMBETH WALK** . . LUCKY NIGHT . . . **THE HARDYS RIDE HIGH** . . . GOODBYE MR. CHIPS ! . . . *etc.*

HOLD ON! MORE SWELL B.O. NEWS . . . OVERLEAF!

B.O. TEMPERATURES WILL RISE . . . . . as

"ANDY HARDY GETS SPRING FEVER"

The critics are hot for it, too . . . .

"Will be acclaimed as the best of the series, a designation which will have the effect of calling the film better than perfect" MOTION PICTURE DAILY

"The Hardy Family is by now so well entrenched that its pictures are guaranteed to be box-office successes" SHOWMEN'S TRADE REVIEW

"The kind of picture that makes the biggest theatre seem too small, the longest run too short" MOTION PICTURE HERALD

"Judging from audience reactions, the film is the most enjoyable of the Hardy pictures" NEW YORK POST

"This latest in the Hardy series rings he bell . . . Exceptionally fine human story" FILM D. LY

"Will thoroughly delight the confirmed patrons and will add its share of the steadily increasing customers . . . " DAILY VARIETY

ANDY HARDY GETS SPRING FEVER
with
LEWIS STONE · MICKEY ROONEY
CECILIA PARKER · FAY HOLDEN
Screen Play by KAY VAN RIPER
A METRO-GOLDWYN-MAYER PICTURE
Directed by W. S. VAN DYKE II

Trade Show:

TOMORROW.. Cambridge Theatre..6.30

L.C.C. WARNING ON KINEMA BUILDING
See page 11

Kinematograph WEEKLY

No. 1686 Thursday, August 10, 1939. Vol. 270

NON-FLAM. FILM REPORT
See page 5

THE TRADE IN WARTIME

HOW FILM DELIVERIES WILL BE MAINTAINED

Country Split Into 12 Traffic Areas

GROUPING OF VEHICLES

Transport Company's Chief Outlines Plans

IN view of the various reports regarding the question of transport of films in the event of war and the natural anxiety of exhibitors to know what the position is likely to be, E. W. Morris, general manager of F.T.S., Ltd., notifies the trade through the "Kine. Weekly" of the steps that have been taken and the arrangements made for the continuance of services.

As many people are now aware, a scheme has been put into operation by the Ministry of Transport to provide for the organisation of goods vehicles to deal with a defence emergency. Briefly, the scheme provides for the country to be split into 12 Traffic Areas, each Traffic Area then being divided up into districts and sub-districts.

The control of each Traffic Area is in the hands of the Chairman of the Traffic Commissioners for that Area, who is advised by a Committee of responsible Road Transport Operators. Control then passes to the districts through district Traffic Officers and to sub-districts through sub-district Managers. The sub-district Managers are appointed from the various Group Organisers in that sub-district.

Vehicles are grouped in each sub-district in quantites of 25 to 100, each group appointing a Group Manager.

No Specialised Treatment

The difficulty of film transporters in this scheme is that film transport being a specialised branch of the industry would not mix easily with general transport requirements. Accordingly some months ago the Ministry of Transport agreed to receive a deputation from the Associated Film Carrfers of Great Britain, Ltd., who urged that some special provision should be made to deal with this class of work.

The deputation received a very lengthy hearing, but it was pointed out that the paramount needs of the country would be to fulfil the requirements of the Military Authorities, and to provide for the efficient distribution of foodstuffs, and whilst the Ministry appreciated the points put forward they could not grant to the film industry any particular advantage over other industries.

Grouping of Vehicles

In view of this, approaches were then made to the Chairmen of the Traffic Commissioners in various areas, and a point of some importance was gained when they agreed to permit a slight variation to film transporters from the Ministry of Transport's scheme.

Under this they permitted all film transporters in a Traffic Area to be included in a single group, although the vehicles were normally garaged in a different sub-district, the undertaking being given that in the event of an emergency all vehicles would be moved to a central point.

Under the scheme vehicles had to be grouped in the sub-districts in which they were normally garaged, and this would have meant that there would have been very little chance of organising film transport services.

Arrangements were accordingly made for the grouping of vehicles of film transport operators, and these have now been practically completed.

Employees of Film Transport Companies have been appointed Group Organisers in the following centres:—

Bristol,	London,
Exeter.	Leeds,
Cardiff.	Manchester,
Birmingham.	Edinburgh.

It is possible that other appointments will be made in the future.

Maintaining Services

It is hoped, therefore, that so far as is possible everything has been done to provide for the continuance of road transport services for films in the event of emergency, and whilst it is likely that in the initial stages difficulties will arise in some areas, we do not anticipate that this would continue for any lengthy period, and afterwards services should be maintained which would meet the requirements of the industry.

Railways for Long Runs

We must point out that according to our present information it is unlikely that any long distance transport by road will be permitted for ordinary trade purposes, and we visualise in districts affected by this arrangements will have to be made whereby films are sent to a central point by rail and then distributed through the local area by road.

It will be appreciated that certain vehicles will be required by the appropriate authorities for Military purposes or for use as ambulances in connection with Air Raid Precautions. Such vehicles as are at present used on long distance services will, therefore, provide a useful reserve to take the place of those commandeered.

Arrangements are now being made to instal Air Raid Shelters and equipment necessary to provide for the protection of employees, and it does not seem that we can carry out preparations any further at this moment. The position is, however being closely watched, and exhibitors may rest assured that everything possible is being done to see that the necessary services will be provided for them.

Columbia Chief Arrives

Harry Cohn, president of Columbia, who arrives in London on Wednesday to look over the European situation and confer with Joseph I. Friedman and J. A. McConville, foreign manager

Quota Incentive to American Producers Here

SCHEDULES INCREASED AFTER FIRST YEAR

A TRIBUTE to the effect on British production of the new Quota Act was paid by Barney Balaban, the Paramount chief, in a recent interview with Maurice Cowan.

The operation of the Films Act during the first year has proved so successful, declares Mr. Balaban, that it is proposed to increase considerably the schedule already lined-up.

"More than anything else I want to make known my great pleasure at the progress made in British production in general and Paramount British production in particular. This remarkable progress as contrasted with the state of things under the first ten-year quota is a high compliment for the new quota. So successful has the new quota worked out with respect to Paramount British production that it will be our policy to increase our investment in British production on the basis of this first year's success.

"The second year I expect to see an even more ambitious programme set forth, and so it will be with succeeding years.

"I want to make it very clear that any Paramount personality or star, any stage or literary property that Paramount owns, or anything else that we have over here, will be made available to David Rose in the same fashion that we made available to him Ray Milland and Ellen Drew for 'French Without Tears.'

"I foresee the time when not just a few, but many of the greatest Paramount pictures will come from British studios."

Pro-British Hollywood

MORE U.S. CHIEFS ENDORSE L. B. MAYER'S VIEW

The value of Great Britain's contribution to the welfare of the business, not only for what it takes from America, but for what it brings to it, is widely recognised, even in Hollywood. Two important executives, Darryl Zanuck and Barney Balaban, in their talks with Maurice Cowan develop, on page 5, the testimony of Louis B. Mayer, which appeared in our columns last week.

BIG LANCS DEAL PENDING

J. Buckley Negotiations With Anglo-Scottish

Rumour is current in Manchester that John Buckley, proprietor of the Lido, Bolton, and the Carlton, Salford, is acquiring the Pyramid, Sale, and the Lido, Burnage, Manchester, from Anglo-Scottish Theatres, Ltd.

When asked about the story, C. Charlton, supervisor for Anglo-Scottish, told the KINE he could neither confirm nor deny the rumour.

Mr. Buckley opened the Pyramid, Sale, as proprietor, in 1934. It is a first-class kinema with seating for about 1,900 persons, and is fully equipped for stage shows. Mr. Buckley disposed of both the Pyramid and the Lido to Anglo-Scottish. The Lido accommodates 1,560 persons.

ANNA NEAGLE FOR ROYAL GALA SHOW

To Portray Queen Victoria in Pageant of Empire

A Hollywood cable from Herbert Wilcox states that Anna Neagle, who has just completed her title as Nurse Cavell in the RKO-Radio film of that name, has been invited to appear before their Majesties at the Royal cine-variety performance in aid of the C.T.B.F. at the State Cinema, Kilburn, on October 28.

Miss Neagle has been asked to portray Queen Victoria in the Pageant of Empire scenes which will be based on episodes from "Sixty Glorious Years," Anna Neagle will thus portray Queen of England before the King and Queen on their first public visit to the kinema.

NOVELTY VALUE OF 'VISION WANING?

Outstanding Event Now Needed to Draw, says M. Hyams

THE novelty value of television is already waning, according to Mick Hyams in an interview with the American Trade Press on his recent arrival in the States. He added that television no longer draws large crowds to the London theatres unless some special national event is being televised.

M. HYAMS

Mick declared that he was convinced that the market still exists, but its future development depends upon the perfection of programme supply. His opinion was that while the medium is technically perfect even for theatres, the important problem of programmes had not yet been solved.

"Television as television doesn't mean a thing to a London kinema audience any more," he said. "It takes a Derby, the Boat Race, or an outstanding prize-fight to draw. Nothing else will."

One of the reasons for Mr. Hyams' presence in the States is in connection with the Command film performance at the State, Kilburn, on October 18, for which he is endeavouring to arrange the participation of front-rank American screen talent.

Cleric Awakens S.O. Interest at Liverpool

"PHIL." HALL SHOULD OPEN—BUT NO MENTION OF KINEMAS

IN an address to the Liverpool Boleader Club, the Rev. Eric Treacy said he would like to see the Liverpool Philharmonic Hall used on Sunday evenings for film shows and other attractions—but throughout his remarks he made no mention of granting the same facilities to Liverpool kinemas!

"One of the greatest questions of a big city like Liverpool is what we are to do with our Sunday evenings," he said.

A private debenture issue of £20,000 is being prepared in connection with the new Philharmonic Hall in Liverpool, to cover the outstanding cost on erecting and equipping the new building which has replaced the old hall, destroyed by fire in 1933.

The cost of the hall was £110,306, with an additional cost of £5,671 for a kinema organ and £4,405 for kinema equipment. Towards these two items a fund has been raised which totals £6,768.

"Kinema entertainments" are included in the proposals put forward by the Liverpool Philharmonic Society, to secure "profitable lettings" of the new hall.

GELL FIXES U.S. RELEASES

Monogram Deal

The production of "Traitor Spy," with Bruce Cabot starring, which started last week at Welwyn, is the first fruit of the recent agreement between Pathé and Monogram for the latter to collaborate on scripts and the loan of stars for films intended for the American market.

"Traitor Spy" is included in a list of four pictures, Associated British or Pathé productions, which Monogram will release within the next three months.

The titles of the other films are "My Irish Molly," "Dark Eyes of London" and "The Gang's All Here."

KINEMATOGRAPH WEEKLY

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SLOW-BURNING FILM: ITS POSSIBILITIES

LORD STONEHAVEN'S Committee on slow-burning film has at last presented its report. Its work has concluded, but to infer that it is conclusive is going further than the facts warrant.

As a report on the actual facts there is nothing to which exception can be taken; as a complete examination of the whole position it seems as though certain features of the affair might well have been carried a stage further, if the full value of the deliberations is to be developed.

When the main findings are analysed, it will be seen that the Act of 1909 confers powers on the various supervisory bodies by virtue of the fire dangers inherent in celluloid. This, of course, is universally recognised, and has never been in doubt.

Put broadly, the findings are limited to the avoidance of panic, the risk of which is specifically referred to as almost negligible. To insist upon some form of secondary lighting, easy exits, and an unobstructed operating space is therefore the limit of the practical suggestions.

Speculations upon what may be built up from the present state of the non-flam market—which, roughly, may be regarded as subject to the sub-standard limitations—are vague, at which one is not surprised. Unfortunately there is no line drawn where the generality of these films—educational, advertising, and the like—touch upon the field of entertainment, and it is upon this that the whole of the interest of our Trade depends.

We know only too well that the sponsored free show, with a short or cartoon thrown in as jam for the propaganda pill, has proved quite a serious counter-attraction to the legitimate entertainment provided by the regular kinema.

This is a question which has to be tackled sooner or later, and the present report gives us very little help in approaching an answer. But for the rather ominous suggestion that a big industry may possibly be built up on this class of film we are given no lead. And the time is rapidly coming when a definite line will have to be drawn.

BANK HOLIDAY FOR THE SHOWMAN

ALL England has been grumbling about the weather this Bank Holiday—all, that is, except the most inveterate grumblers of all, the exhibitors. It would be difficult for them to join in the general chorus, for they have seldom enjoyed holiday conditions which catered so well for their particular trade.

Outdoor entertainments were indeed badly hit, and this made it all the more completely the kinema's harvest. There is no more work or effort in catering to a full house than there is to an empty one, only a great deal more satisfaction.

But the difficulty of providing adequately for the public is shown by the experience of some of the seaside houses. Their quite understandable policy of booking—at top prices—pre-releases has often been criticised by exhibitors in inland towns. This time the people in the holiday resorts can, in one respect only, regret their enterprise, for they now realise they would have filled up quite nicely with the most moderate of attractions which would have represented moderate outlay.

However, they will get little sympathy on that ground from their inland brethren.

Long Shots

HARRY COHN HERE—THE SHIP O' STARS—REPUBLIC CHIEF HONOURED—CAPT. NORTON CONVALESCING—GELL'S GESTURE—B.B.F.C. DROPS AN "H"

THE outstanding success of "The Spy in Black" at the Odeon makes it a very propitious moment for the arrival of Harry Cohn, Columbia's President, for I am told that one of the most important reasons of his visit is to discuss with Jos. Friedman and Irving Asher plans for future production. Judging from the success of the Asher product I don't suppose the conversations will cause many headaches to the executives concerned.

IT will be Harry Cohn's first trip to this country since the Columbia organisation was formed, and doubtless there will be many important decisions arrived at during his three weeks' stay. One of his first jobs was a conference with J. A. McConville and Jos. Friedman in Paris covering the general sales situation. The three of them left on Wednesday by 'plane for England. Next week I hope to be in a position to record Mr. Cohn's impressions on the world prospects of the Columbia product and his decisions as regards further British production.

MEANWHILE, "The Spy in Black," which was the subject of an unprecedented leader-tribute in two national dailies, is creating record grosses in Leicester Square, where its presentation has been accompanied by some exceedingly "nifty" showmanship and publicity, not the least important of which was last Saturday's broadcast of "Up with the Curtain!" in which the stars Conrad Veidt and Valerie Hobson participated.

MANY notable screen personalities were among Mr. Cohn's fellow-passengers, but as most of them followed the Columbia chief's example and are arriving in London *via* Paris, their respective stories will have to wait. Among them were Norma Shearer, of whom it is rumoured she may possibly make a film of "Jane Eyre" with Robert Donat and George Raft, whose most recent film, "Every Dawn I Die," will shortly be presented by Warners.

ANOTHER Warner star was Edward G. Robinson, who says that the story of "Confessions of a Nazi Spy" is tame compared with the real truth. There were also the Paramount player Bob Hope and his missus, who is home for the first time in thirty years, and others were Madeline Carroll, Charles Boyer and his wife, Pat Patterson, Roland Young, Ben Lyon and Bebe Daniels—surely an all-star cargo of film personalities!

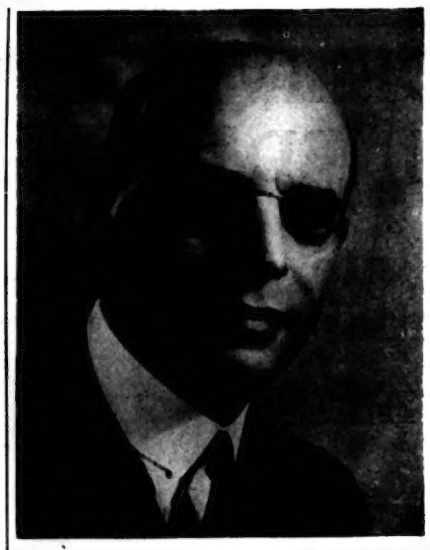
ONE of the most pleasurable incidents of the post-holiday period was a necessarily brief chat with Richard Norton, who has made a marvellous recovery from the severe injuries he received in the motor smash a few weeks back. Although he is still having a little trouble with his hand, I was glad to hear that he was well enough to be moved from the nursing-home, and now under the care of Mrs. Norton is preparing for his journey next Friday to the South of France for a long period of convalescence.

THE inclusion of "On Borrowed Time" in the "Horrific" category has again drawn attention to the vagaries of our censorship, but at least the M-G-M picture received better treatment than the Warner screen version of "Outward Bound," which was refused a certificate, although it was subsequently granted a local licence by certain authorities. It is of course possible for M-G-M to apply for similar facilities in regard to their subject.

AT the same time, it does seem there has been a lot of fuss concerning the Censor's action. To my mind, as the film is a proposition most certainly beyond the comprehension of juveniles, it is difficult to see what the bother is about. The "A" certificate, of course, is inadequate in the circumstances, but until another is coined, the "H" is the Censor's only alternative. If the "H" is interpreted solely as the label of the shocker it surely reflects lack of catholicity on the part of the Trade and the critics.

BY now, Mick Hyams will have been in Hollywood about a week, and he is probably ready to turn towards home again. Knowing him, I feel little doubt as to his success in securing top-liners to support the effort at the State, Kilburn, in aid of the C.T.B.F. The fact that the King and Queen are to be present has naturally a big appeal to the stars he is approaching, and although I have nothing officially, I understand that Eddie Cantor, Mickey Rooney and Deanna Durbin are good "prospects" for the great show on October 18.

TO greet Herbert J. Yates, president of Republic Pictures, a group representative of the producing and distributing sides of the business was invited to a luncheon last week by Sam Smith, managing director of British Lion. With the exception of D. E. Griffiths, who is out of town, there was hardly a Wardour Street notability absent.



SAM SMITH
who has been Lionising H. J. Yates of Republic

NEEDLESS to say, Mr. Yates was already well known to many of those who had gathered to congratulate him upon the success which Republic had attained under his control. "S.W." in his cheery and completely informal way toasted Mr. Yates, and told us of his intention to travel about this country so that he would know just what the public wanted—a bit of information it would take a very clever man to gather, added Sam drily.

MANY compliments—and well deserved ones at that—were paid to the guest on his achievements, Sam Eckman, Sam Harris and Martin Quigley each paying tribute. Herbert Yates himself was, in his easy-going forthright style, quite frank about the difficulties and risks of production. As within the past four years he had put $5,000,000 into Republic, he was obviously pretty happy in seeing the results, but he was quite ready to enjoy a friendly dig at his host when he was comparing the rewards of production with those of distribution.

THE concession to the susceptibilities of the London C.E.A. made by W. J. Gell in suspending the supply of non-flam. newsreels to the Savoy Hotel is a graceful gesture, but it does nothing towards solving the real problem of the supply of films and particularly newsreels to non-theatrical interests. It is too big a subject to be tackled piecemeal by one branch or by one distributor; to be effective it demands co-ordinated action between the C.E.A. and the K.R.S.

IT is of little use stopping the supply of films to one London hotel while the television of newsreels is permitted in any bar or other public place which chooses to instal a set. In this respect I am thoroughly in agreement with Mr. Gell's view that the whole attitude taken up by the L. and H.C. branch is inconsistent. Obviously the kinema proprietor has more to fear from the television transmission than from the presentation in a luxury hotel.

THE chief difficulty exhibitors are up against of course is the fact that the proprietors of the televised newsreels are themselves interested in the sale of equipment, so that until C.E.A. headquarters take a really firm line on the renting of newsreels for this purpose, no piecemeal ban will prove effective. Indeed, I learn that the preparation of a composite reel for transmission purposes to which all newsreel companies will contribute is probable. This is a matter which deserves the immediate attention of exhibitors.

PRECEDED by one of the biggest and cleverest built-up advance publicity campaigns the Trade has ever put over, Gene Autry, singing cowboy No. 1, arrived in town last week. Accepting British Lion's invitation to meet the star I went along to the Savoy and there encountered the most amazing scenes with crowds surging around a huge horse-box on which were the words, "Gene Autry, the Singing Cowboy and His Wonder Horse." Not only was this an attraction for the general public, but for many executives of other film companies who I saw peeping out from vantage points of the hotel, eager to see how the stunt went off.

THEN with the crowd at its height came the appearance of Autry in full cowboy dress and mounting his horse, "Champion," did tricks for the cameramen. Supervising all this was that popular personality, Bill Saal, Republic ace publicity director. With the exterior stunting complete went into the hotel where Autry on his mount rode between table and chairs, and again did his stuff before the cameras. Mingling with the crowds of pressmen I spotted Sam Smith, British Lion chief; Herbert J. Yates, Republic boss; and Sid Myers, all looking very pleased with themselves, and for good reason, too.

SPENT an interesting—and highly amusing—half-hour with Eddie Buzzell, one of M-G-M's front-rank directors, last week. Eddie, who is over here for a short holiday, has just finished making the Marx Bros.' "A Day at the Circus," and has many laughable stories to tell of the popular comedians' unorthodox behaviour.

HIMSELF a one-time comedy actor on the New York stage, Eddie started making one-reel shorts during the theatre slump, and has remained in Hollywood ever since. Among the twenty-five feature films that he has directed is the successful "Honolulu," and on his return to the States he is due to make "Forty Little Mothers," Eddie Cantor's first for Metro.

ANOTHER visitor to reach our shores last week was Bruce Cabot, assigned to play the lead in Pathé's "Traitor Spy" at Welwyn. To receive him, W. J. Gell gave a happy little party at the Savoy. Among those there, in addition to the Pathé chief, where John Argyle, producer of the film, and members of the cast including Marta la Barr, Tamara Desni and Fritz Valk. Others who looked in were Sam Sax, of Teddington Studios, and David MacDonald.

CABOT tells me he is here for about five weeks, but hopes to make visit longer with a possibility of another film. This is dependent on when his next subject for Walter Wanger starts. Leaving the star I took the opportunity of renewing acquaintance with John Argyle, one of the shrewdest and most consistent of our younger producers. After "Traitor Spy" he is to make "Flight Cadet" with the full co-operation of the Air Ministry. With this subject he will have to depart from his usual policy of introducing an American star in each picture. He will, however, revert to it with his next subject "The Vampire," for which he hopes to have Bela Lugosi with him again.

THE transatlantic flying service looks like proving a boon to the kinema Industry, the latest to avail himself of its quick transport facilities being J. J. Milstein, Eastern representative of Edward Small Productions, who is flying to London this week-end by the "Yankee Clipper." He arrives on Sunday to confer with United Artists' executives in London and Paris concerning "The Man in the Iron Mask," which opens at the Odeon, Leicester Square, on September 4.

EXECUTIVES of G.B. and 20th Century-Fox welcomed the Press at the pleasantly informal luncheon which followed last week's pre-view of "Shipyard Sally." Arthur Jarratt, who presided, expressed his conviction of the box-office appeal of Gracie's latest—a belief that was fully endorsed by his guests, who cabled to Miss Fields their congratulations on her "greatest film."

THIS message to Britain's best-loved commedienne (to which we all subscribed) arose from a welcome innovation in after-dinner speeches which took the form of a recorded greeting from Gracie, in which she regretted the circumstances that prevented her presence at the function and voiced her gratitude for the kindnesses extended to her during her illness.

AS a rather significant comment upon the present attitude of the Hollywood studio chiefs, three important centres have their production policies supervised by former theatre executives. They include Nate Blumberg, president of Universal; Cliff Work, general manager of the Universal studios; George Schaefer president of RKO-Radio; and Frank Freeman, vice-president in charge of production for Paramount.

WHEN we recall some of the elaborate and very expensive pictures which have failed to justify their expense at the box-office the wisdom of this development cannot be doubted. We have a host of us many instances in mind when brilliant producing brains have turned out wonderful works of art, only to find the public unresponsive, and the practical eye of a man who has been in intimate touch with the taste of the patron will be found to be a valuable asset. Even then he will be wrong often enough.

THE STROLLER.

CLOSE-UPS

By

Screencomber

AL THE FIXER

AL FIXIT, ace film man and high-powered efficiency expert, gave a demonstration of high-speed theatre exploitation and publicity methods when he was called into stunt "Roses of the Orient" at the Pickleodium last week. The great feature of Al's campaign was an elaborate perfume machine which released sprays of various smelling perfumes in mood with the scene being depicted on the screen. In the garden scene, for instance, the fragrant smells of roses and violets were wafted into the audience; for the love scene a more exotic type of perfume was utilised.

Having devised this novel form of atmospheric suggestion, Al lost no time in telling the town all about it. Two hundred and forty-eight sheet sites were secured, 300 sandwich-boardmen paraded the town, the local papers carried double-page spreads and overhead a flight of aeroplanes told the news on banners which streamed out from the tail.

The slogan used by Al to boost the show was a simple one and was included in huge letters in every form of advertising. It merely said: "Don't miss the Pickleodium programme this week—It Smells!"

P.S.—Can anyone fix up Al Fixit?

A COLOURFUL END

He admitted he felt blue, ever from the start,
And that envy made him green because the leading part
Was given to another, a much less worthy fellow;
He objected, too, because the villain had to call him yellow.

With embarrassment his face was flushed a deep bright crimson red,
Because they cried: "We've got the ham, now tell us where's the bread?"
"Such a colourful person," said a cameraman called Muller
"Would be wasted in plain black and white let's shoot in Technicolor."

"How can we shoot this awful ham," the poor director said.
But still they shot, though not on film—they used a gun instead.

PRISON JOTTINGS

The inspector called and found out that his seating plan was awry,
So now poor father, with a pick, works in a state slate qawry.

FUN AND GAMES

"Hugh Herbert, who couldn't be dragged away from the kennels, was explaining how he'd been 'a Tailwagger from the beginning.'

"'Thought a tail began wagging from the end,' said Frank McHugh.

"'No, a wag begins ending with a tail,' retorted Herbert. 'Whoo-whoo,' the crowd exploded. 'Whoo-whoo,' barked Flash, a particularly handsome Alsatian, just another silly Hollywood party, but this time with a purpose."—*Gossip Writer in a fan paper and not thought up by me.*

COLOUR OR COOPER

BECAUSE they cannot get Gary Cooper for lead in a forthcoming production, one of the big companies is making the film in colour instead. When this practice spreads, I can see exhibitors advertising thus: "Without Gary Cooper, Garbo, Dietrich or Mae West, BUT—in gorgeous natural colours."

TRANSPORT TROUBLES

The film star drives a Rolls Royce, the executive goes by 'plane.
The big producer has his yacht to sail the rolling main.
The Associate Editor's motor is quite a small affair,
The Editor takes a taxi when *he* goes anywhere.
Our secretary uses a tramcar and the office boy rides a bike,
But with the "local" three doors off, I'm quite content to hike.

TERRORISTS AT A PREMIUM

A NUMBER of my friends, among the independent exhibitors, are protesting at the efforts being made by certain of the big London kinemas to discourage the practice of leaving bombs in the cloak-room. [illegible] discouragement, in a number of cases, [illegible]ted to as much as twenty years.)

[illegible] London exhibitors, it has been pointed out, are doing a great disservice to their less fortunate colleagues who own independent halls. An independent exhibitor, with whom I talked only yesterday, said, "I have just seen my trading account for the year, and am convinced that the so-called Irish terrorists are doing a great and noble work in parking their bombs in kinema cloak-rooms. In my own case, in spite of the discouraging attitude of certain London kinemas, I am having a huge linen banner printed, reading, 'Welcome to the Irish terrorists—please park your bombs with us.'

"This should encourage the lads and make up for the somewhat discourteous reception they have been receiving at the hands of the bigger halls. As an added inducement, I am giving away ten gallons of petrol to every suspect who can genuinely prove that his attache case contains real bombs.

FREE HAND FOR NON. FLAM FILMS

Advisory Committee's Report

TRADE SAFEGUARDS IGNORED

VERY little satisfaction will be derived by the Industry from the findings of the Home Office Committee's Report on slow-burning film as it affects the administration of the 1909 Act.

The Committee considers that slow-burning films are outside the scope of the Act and may be presented subject to no restrictions other than the adoption of a few simple safeguards which are enumerated.

Of hardly less importance is the suggestion that non-flam. films should not be subject to censorship—a recommendation obviously based on the false assumption that all such films are purely educational.

Important omissions from the report are (a) a technical definition of "slow burning," and (b) an enunciation of the legal difference between "educative, informative and technical pictures" and the theatrical films.

The Home Secretary and the Secretary for Scotland accept the recommendations in the report of the Committee appointed to advise on the position of slow-burning films under the administration of the 1909 Act, which was published on Tuesday.

Consultation is now proceeding with the associations of local authorities on the action to be taken. It is understood that the pressure of work connected with A.R.P. and other matters on these associations is so heavy that their replies cannot be expected before the autumn.

The Committee's conclusions are:—

(a) The evidence that they have received does not suggest that any practical difficulties arise from the policy adopted by the majority of local authorities of treating slow-burning films as outside the Act.

"We are aware," the Committee state, "that the High Court decision in the case of Victoria Pier (Folkestone) Syndicate, Ltd., *versus* Reeve (1912) is sometimes quoted in support of the view that slow-burning films are to be regarded as inflammable for the purposes of the Act. Witnesses have criticised this interpretation of the decision and the fact is that the great majority of local authorities do not interpret the decision as requiring them to take this view. Whether or not the view taken by the majority of the local authorities is open to challenge on legal grounds we are not competent to decide."

Risk "Extremely Small"

(b) As regards the question of safety, the Committee are satisfied that the risk of fire from slow-burning films themselves, whether in or out of the projector, may be treated as negligible. They think that in the light of past experience the risk of panic amongst audiences at exhibitions of slow-burning films can reasonably be regarded as extremely small, and that any small element of risk could be met by the adoption of the safety precautions shown in Appendix B, where precautions are not already taken.

"The adoption of the simple precautions set out in Appendix B," the Committee add, "will involve no great expenditure, and we are all agreed that these simple precautions should be taken by the organisers of exhibitions of slow-burning films.

"Some of us think that the adoption of these precautions should be made enforceable by law. Others think that on present information there is not sufficient ground to justify special legislation for this particular category of audiences or to distinguish them from other assemblies of the public which are not at present subject to control by local authorities, though they agree that those responsible for the exhibition of slow-burning films should regard it as their duty to see that the safety precautions shown in Appendix B are taken.

"We think that films which comply with an approved definition of slow-burning film should be clearly marked accordingly. As regards exhibitions of films in the schools where children are under the control of teachers, we are all agreed that the safety arrangements may properly be left in the hands of the education authority or the school authority concerned."

No Censor Needed

(c) It is the Committee's view (with the exception of one member) that those who are concerned with the production and exhibition of slow-burning films may in present circumstances be safely left with the responsibility for the contents of the films and may be relied upon not to produce or exhibit films distasteful or offensive to the public.

(d) The Committee desire to add that in reaching these conclusions they have taken into account the facts as they were presented to them. If the use of slow-burning films were to develop—if, for example, a big entertainment industry based on their use were to grow up—the Committee think that their conclusions would then call for review.

The Committee, which was under the

Continued on page 32

Coliseum at Harrow Closes Down

TO REOPEN AS MODERN THEATRE

THE Coliseum, Harrow, one of the oldest halls in the town—it was owned by Blue Halls, Ltd.—closed down last week. It is to be converted into a modern repertory theatre, and construction work has already begun.

Behind the new venture is Alfred Denville, M.P., a well-known figure in the entertainment world. Attending the Coliseum's final performance last week, he announced that the theatre would reopen on a Saturday in October, under the patronage of Queen Mary.

"I do hope and trust," he added, "that we shall then see Mr. Lennox (the manager) and the present members of the staff back with us again."

Slow-Burning Film Report Continued

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Continued on page 32

U.S. Producers' Pro-British Policy

MORE TRIBUTES TO OUR STORIES AND STARS

A GENERAL appreciation of the growing popularity of British pictures in America has been put into definite perspective by the considered judgment of two of the most vital personalities in the production world in the States. Last week Maurice Cowan, editor of the "Picturegoer," set out the views of Louis B. Mayer; to-day he tells of the reactions of Darryl Zanuck and Barney Balaban, speaking for 20th Century-Fox and Paramount, respectively.

More tributes to the success of British films in America are paid by Darryl Zanuck of 20th-Fox (above) and Barney Balaban of Paramount

A FEW months ago when three British films were running on Broadway there was much talk of how London had captured New York.

On my recent visit to New York I analysed a week's offerings in the "West End" kinemas. There were thirteen new films. These included five British—"Mr. Chips," "The Mikado," "Pygmalion," "This Man is News," and "Dead Men Tell No Tales." "Q Planes" (known in U.S.A. as "Clouds Over Europe") had just finished playing in Radio City Music Hall.

There were fifteen revivals in the "West End," including "The Ghost Goes West," "As You Like It," and the two Hitchcock films, "The Man Who Knew Too Much" and "The Woman Alone" (known here as "Sabotage").

Clearly the British are popular.

In the Producing Centre

But that was a mild manifestation compared with Anglophil Hollywood. Every major company is producing or considering production of an important film with a British story or background. It is simple to recite a list of at least twenty-five important British actors, actresses and directors who are busy in Hollywood.

"Strange how Hollywood turns to British subjects when things are not going too well," said a cynical British actor. But I can find nothing to support this cynicism.

Warner's appear the most daring. They propose to follow "The Knight and the Lady"—with Errol Flynn as the Earl of Essex and Bette Davis as Queen Elizabeth—with "The Sea Hawk," which will have Flora Robson as Queen Elizabeth.

Goldwyn is preparing "Raffles," with David Niven; Edward Small is to make Howard Spring's novel, "O Absalom" (to be called "My Son, My Son"), and David Selznick has engaged Hitchcock to direct Daphne du Maurier's "Rebecca," with Laurence Olivier and Vivien Leigh in the principal parts.

Paramount, having finished "Ruler of the Seas," with Will Fyffe, is making Kipling's "The Light That Failed," with Ronald Colman, Ida Lupino and Muriel Angelus, and Universal's "The Invisible Man Returns" will have a British background, with Sir Cedric Hardwicke (engagements permitting) playing the leading part. They are also planning "London by Midnight." I hope that zeal will not outrun discretion.

M-G-M has more or less transferred its British stories to this side, but it wouldn't surprise me if one or two were made in Culver City.

RKO has completed the Wilcox-Neagle film, "Nurse Cavell," and 20th Century-Fox is proud of its latest films, "Stanley and Livingstone" and "The Rains Came," and is happy about the Sherlock Holmes series with a London background, featuring Basil Rathbone and Nigel Bruce.

Twentieth-Century Chief

As Darryl Zanuck was probably the first producer to foresee the potentialities of the far-flung British public as a box-office factor, I asked his opinion recently in Hollywood of this wave of British sentiment.

"The horizons of the motion picture," said Zanuck, "are economic and not geographic. The British public have always figured largely in all my plans, and to-day every studio has one eye constantly focused on this great market.

"Moreover, it is this market that makes it possible for us to venture into the production of pictures that cost from two to three million dollars each to film. I have made it my business to know what the public of Britain want in the way of visual entertainment. Every picture made in our studio is written and shaped with this end in view.

Story Value First

"I hold that the making of motion pictures depends for success upon the amount of entertainment value it contains for the masses. Art, culture and education are subordinate. The stories and the stars belong rightfully to all the people of all the countries who attend motion pictures—and the motivating force in film attendance is the desire for entertainment.

"By this process I have been able to make even historical and biographical pictures.

"May I say a word about British production? Both the British public and British film producers can rest assured that Hollywood welcomes their good pictures into American markets. There cannot be too many good pictures. Indeed, it wouldn't be possible for the combined forces to tax film-going to its capacity.

The British Actor

"Our experience shows that the more good pictures there are showing, the more people attend the theatres all round. There has been a noticeable improvement in British pictures and we have been glad to note the progress made. Hollywood has played a part in this improvement, in that its directors, writers, technicians, and producers have contributed directly.

"Britain's biggest contribution to the scheme is its players. They are the best bond between our two nations. They have set a high standard in the acting art, and have immemorially exerted a strong influence on the American public. It is a fine tribute to them that American film fans have been willing to accept them in pictures which have this country for their locale and characters."

Paramount's Policy

Similar sentiments were expressed by Barney Balaban, the Paramount chief, in New York.

"Our forthcoming year's line-up," said Mr. Balaban, "represents the most international line-up of films Paramount has ever announced. There is a decrease in the number of pictures that have a purely American appeal and a vast increase in the number of pictures with world-wide appeal, and particularly in the number of pictures designed to be of special attraction value so far as the British Empire market is concerned.

London Trade Show Diary

SCREENINGS BETWEEN AUGUST 10—16

Thursday

Stanley and Livingstone (*20th Century-Fox*)

Century Theatre, Soho Square. 11 a.m., 3 p.m., 6.30 p.m., and 8.45 p.m.

Cast: Spencer Tracy, Nancy Kelly, Richard Greene, Sir Cedric Hardwicke, Walter Brennan, Charles Coburn, Henry Hull, Henry Travers. **Director:** Henry King.

The film opens with Tracy as Stanley, the *New York Herald* journalist, being instructed by editor James Gordon Bennett to go and find Dr. David Livingstone, the English missionary and explorer, who had been lost in Africa for four years.

This hazardous assignment is made more dangerous still by the fact that the Arabs do not wish Livingstone to be found, as he is opposed to slave trade and also because of the suspicion of the African natives that the appearance of any white man spells slavery.

After months of terrible hardship, including narrow escapes from death from wild animals, fever and mutiny among the natives, Stanley finds Livingstone in Ujiji. Livingstone will not leave the country, but takes Stanley on an exploration, in the course of which he succumbs to fever. Stanley offers to go to England to obtain the necessary instruments to conduct the geographical investigations. When Stanley goes to England he is disbelieved and the claim that he found Livingstone ridiculed.

Dramatically, news comes through that natives have brought Livingstone's body into Zanzibar. Papers on the dead explorer prove that Stanley did find him and that the two went on an exploration. Stanley, however, is not content to rest on his laurels. He goes back to Africa at Livingstone's wish to carry on with the work.

Keep Your Seats Please (*A.B.F.D.*)

Cambridge Theatre. 3 p.m.

Cast: George Formby, Gus McNaughton, Alistair Sim, Florence Desmond, Binkie Stuart, Harry Tate, Hal Gordon. **Director:** Monty Banks.

This riotous slapstick comedy presents Formby as a simple Lancashire lad who is left a fortune hidden in one of a set of seven chairs which have been sold by auction to separate owners. The crooked family solicitor of the eccentric testator learns the secret, as does also a travelling showman, who poses as George's friend, and a hilarious scramble begins for the possession of the valuable chair. Flo, a penniless girl, with Binkie, a tiny niece, aid George in his search, and after many misadventures he secures both the lucky chair and a wife.

The picture, when it was first released, was acclaimed as an ingenious romp, put over with side-splitting gusto.

Sandy Takes a Bow (*General Films*)

Leicester Square Theatre. 3 p.m.

Cast: Baby Sandy, Mischa Auer, Dennis O'Keefe, Shirley Ross, Joy Hodges, Donald Briggs, Mayo Methot, Anne Nagel, Dorothy Arnold, Anne Gwynne, Richard Lane, Paul Guilfoyle, Jane Darwell, Spencer Charters, Dorotny Vaughn, Ed. Stanley. **Director:** Charles Lamont.

Sandy, who, since her first screen appearance in "East Side of Heaven," has taken elevated to stardom in "Sandy Takes a Bow," in which she again plays the part of a boy.

The film is packed with novel comedy built up around the baby's own irresistibly comic personality, with Mischa Auer in one of his inimitable funster rôles, while the romance is carried by Shirley Ross and Dennis O'Keefe. Sandy, an orphan baby, is adopted by a group of theatrical employees. Their unconventional methods of taking care of him and their rivalry for his affection, result in a series of uproarious comedy situations with a thrilling and romantic climax.

The brunt of the baby's care falls upon Mischa Auer, who tackles his task in an even more ingenious manner than he did in "East Side of Heaven." Sandy doesn't seem to mind his methods, however. She gurgles with delight throughout the film, and creates a real sensation when she walks her first few steps.

Inside Information (*General Films*)

Leicester Square Theatre. 3 p.m.

Cast: Dick Foran, June Lang, Harry Carey, Mary Carlisle, Addison Richards, Joseph Sawyer, Grant Richards, Paul McVey, Selmer Jackson, Frederick Burton, John Harman. **Director:** Charles Lamont.

The scientific methods of the modern day police force as opposed to the former strong-arm methods, provides the central theme of Universal's "Inside Information," a thrilling crime drama, in which Dick Foran portrays a recruit whose graduation from a modern police college fills him with a desire to prove the efficacy of his scientific knowledge of crime detection. He is opposed in his activities by Harry Carey, an old-time policeman, who maintains that to catch a criminal you must use strength rather than subtlety.

June Lang, as the old man's niece, is torn between her loyalty for her uncle and her love for the younger man.

Friday

Andy Hardy Gets Spring Fever (*M-G-M*)

Cambridge Theatre. 6.30 p.m.

Cast: Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Sara Haden, Helen Gilbert, Terry Kilburn. **Director:** W. S. Van Dyke.

It will be seen that all the familiar faces appear in this latest picture of the humorous situations in which the Hardy family finds itself—and there are some newcomers also.

The adventurous spirit strikes the Hardys like a cyclone, the Judge loses his usual conservativeness and almost loses everything he owns in a crooked promotion stunt. In the end, however, his own good sense prevails and he turns a "gold brick" into pay dirt. Then Andy quarrels with his sweetheart, Polly Benedict, played by Ann Rutherford, and falls crazily in love with a beautiful school teacher. To win her esteem, he turns playwright-actor, and despite his father's advice, even proposes to the older girl. Marian decides to forsake social life for a career and in return gets mixed up with the swindling promoters. In the end, however, the Judge has emerged victorious; Andy gets a rude awakening and realises that his old love Polly is still the best; Marian decides she is not a career-girl. In brief, the Hardy family return to normal.

Monday

Hell's Kitchen (*Warner Bros.*)

Cambridge Theatre. 8.30 p.m.

Cast: The "Dead End Kids," Margaret Lindsay, Ronald Reagan, Stanley Fields. **Directors:** Lewis Seiler and E. A. Dupont.

A big change comes over the "Dead End" Kids. They are as tough as ever, but only because they are incarcerated in a so-called Welfare Home which is run by crooked promoters under the guise of charity. Sentenced to eight years' imprisonment as a big-shot racketeer, Stanley Fields has the sentence suspended on condition that he change his character and perform some work for the public good. Accidentally, he discovers the truth about the welfare shelter, to which he has been a generous contributor. He takes it over and proceeds to run it in his own way for the good of the boys. But he reckons without his enemies; yet before they succeed in sending him to gaol, he and the "Dead End" Kids put up performances that invest the story with deep sympathy as well as swift drama and keen comedy.

The "Dead End Kids," following the success of their basketball game in "Angels With Dirty Faces," are here given an ice-hockey game with equally humorous and surprising results.

Tuesday

Old Mother Riley, M.P. (*Butchers'*)

Cambridge Theatre. 8.30 p.m.

Cast: Arthur Lucan, Kitty McShane, Henry Longhurst, Torin Thatcher, Pat Ludlow, Denis Wyndham, Kenneth Henry. **Director:** Oswald Mitchell.

For the first time in history, the House of Commons is the scene of a film burlesque in "Old Mother Riley, M.P." While the producers took every precaution not to offend the most susceptible onlooker at the House of Commons sequence, film licence in Mrs. Riley's conduct during a sitting of the House will be readily conceded; and the more so as pains have obviously been taken to respect traditions of Parliamentary procedure and the habitual deportment of Members. Laughter in the audience at Mrs. Riley's behaviour in the Commons is likely to come naturally and permissibly, because it is so perfectly in keeping with the wildly farcical aspect of the picture from first to last.

The big scene at Westminster is approached by way of an electioneering sequence, in which the People's Champion, as Mrs. Riley calls herself, rises to unimaginable heights of political abandonment in order to defeat the rival candidate. The ructions indulged in by the old lady surpass belief; no wonder she is "run in" as a disturber of the public peace.

Latest of Butcher's popular two-reelers, "Toddlers and a Pup" will introduce the show.

Wednesday

Devil on Wheels (*Warner Bros.*)

Cambridge Theatre. 8.30 p.m.

Cast: Ann Sheridan, Pat O'Brien, John Payne, Gale Page, Frank McHugh. **Director:** Lloyd Bacon.

Thrilling auto crashes on the principal speedways of the States pack "Devil on Wheels" with spectacular sensations, while an unusually strong line-up of players build up the dramatic side.

Cast as a speedway champion, Pat O'Brien tries to persuade his young brother, John Payne, not to follow in his tracks. He plans a university education for the boy. Payne is set on a racing career, however, and at last O'Brien agrees to train him. This arrangement breaks up when Payne falls in love with Ann Sheridan, whom O'Brien detests. Their fight comes to a climax during a race, and Frank McHugh is burned to death when his car crashes in an attempt to keep the two brothers apart. O'Brien's nerve cracks; he becomes a derelict. Meanwhile, Payne goes up to stardom. Gale Page, who has stood by O'Brien during it all, tries to bring about a reconciliation which will enable him to make a comeback. How her plan works out provides "Devil on Wheels" with just as much excitement as the speedways can give the screen.

Ming, the baby Panda, and Hal Walters, in the Widgey Newman production, PANDEMONIUM, a three-reeler which A.B.F.D. are presenting to the Trade at the Cambridge Theatre this afternoon (Thursday) at 3 p.m., together with a re issue of KEEP YOUR SEATS, PLEASE

SMASH OPENING OF "SPY IN BLACK"

TOP FIGURES FOR COLUMBIA

"The Spy in Black," Columbia's Denham production, opened a premiere season at the Odeon Theatre, Leicester Square, on Thursday last, August 3, to phenomenal figures.

The receipts for the past five days have been a record for any Columbia picture.

Large queues have gathered around the theatre and scores of would-be patrons have to be turned away.

Accorded exceptional reviews in the national Press, "The Spy in Black" is the second film made by Irving Asher for Columbia, and follows another big moneymaker in "Q Planes," the company's initial British super.

Conrad Veidt stars in the title rôle, with Valerie Hobson, Sebastian Shaw, Marius Goring and Hay Petrie in important supporting rôles.

"The Spy in Black," which is being released on Monday, October 16, will be also released throughout America.

Excerpt Broadcast

Conrad Veidt and Valerie Hobson broadcast on Saturday evening last, August 5, in the star B.B.C. programme of the week, "Up with the Curtain," which commenced at 8.30 p.m.

They were interviewed by producer Vernon Harris, and did an excerpt from "The Spy in Black." Columbia's British success at the Odeon Theatre, Leicester Square.

This broadcast was relayed throughout the United States and the British Empire.

QUOTA REDUCTION

Harry Day's Question

Harry Day (Southwark, Central, Lab.) has given notice of his intention to ask the President of the Board of Trade in the House of Commons on October 3—the day fixed for normal reassembly:—

Whether, in view of the difficulty which is being experienced by independent film exhibitors in obtaining British films to comply with the quota provisions of the Films Act, he will ask the Films Council further to consider this position, with a view to recommending legislation for the early reduction of the quota.

On October 4, Mr. Day is to ask the Prime Minister:—

Which Government Departments have consulted or advised the Film Censor as to what films of a political nature it is or is not desirable should be licensed within the last three years.

KINEMA FOR LITTLESTONE

Major Middleton, of Littlestone, Kent, has applied to the New Romney Town Council for permission to proceed with a scheme for the conversion of a hall in Littlestone into a small kinema.

He has been informed that the Council will raise no objection, providing that plans are submitted and that the proposal is in conformity with the Planning Scheme for the district.

Littlestone is a seaside resort a few miles from Dymchurch, on the Kent coast.

Big Summer Success from Associated British

ENCOURAGING RESULTS WITH VARIED SUBJECTS

SUMMER weather, fine or otherwise, is no obstacle to good business if the entertainment offered is of the right stamp. Associated British have received inspiring reports of the results obtained in several productions of widely differing types under their distribution that prove this.

The Pommer Laughton production, "Jamaica Inn," at present playing seaside towns, has scored heavily in every situation so far played. At Morecambe, record figures were reached, although the season was not at its peak; at Scarborough takings reached top level, despite the competition of two other major productions. In Jersey, capacity attendances began from the opening day, although real summer conditions prevailed; business here was up to the best ever done.

In Paris, where "Jamaica Inn" opened last week-end at Paramount's Normandie Theatre on the Champs Elysees, its reception by public and Press foreshadows a run of considerable length. The colourful characterisation of a fast-moving story, Laughton's study of the amazing Squire Pengallan and the impressive work by newcomer Maureen O'Hara, all find appreciation in the chief Parisian papers, one of which, *Excelsior*, declares that it is one of the best films of the year.

Several exhibitors have expressed their appreciation to Associated British on the audience reception of "Luck of the Navy," the thrilling story that displays an encouraging picture of naval might with a welcome seasoning of humour from the ever-popular lower deck ratings. "Queer Cargo," with its mutiny and piracy aboard a freighter on the China Seas, is another sea subject finding favour throughout the country.

An unsophisticated story, with a very definite appeal to family audiences, is "My Irish Molly." Maureen O'Hara's first screen appearance. A particularly fine result is reported from the Capitol, Aberdeen, giving figures higher than some of the biggest pictures ever shown at this theatre.

The first provincial booking on Jack Buchanan's crime comedy, "The Gang's All Here," at Llandudno, creates a record for this town. The receipts are the highest ever obtained there for an Associated British picture.

Firemen, called to the Havana Cinema, Romford, on Tuesday, dealt with an outbreak caused by fusing of a cold storage plant.

"Beau Geste" Triumph

PHENOMENAL BUSINESS AT PLAZA

The most terrific week-end business for many years is reported from the Plaza Theatre, where "Beau Geste" started its London run on Friday.

The enthusiastic Press helped to produce record crowds and hundreds of people were turned away on the opening day. Within a few hours of the theatre opening its doors nearly 2,000 people had been admitted, and the week-end's takings surpassed the tremendous figures set up by the enormously successful silent version of the Foreign Legion epic.

This astounding record becomes even more remarkable when it is realised that the large number of West End theatres now existing had not been built in the silent days and the original "Beau Geste" played to almost negligible opposition.

Throughout the holiday week-end queues of people were standing all round the theatre, and hundreds who could not gain admission booked for performances through the current week.

It is probable that the new "Beau Geste" will in every respect prove to be a greater money-maker than its phenomenally successful silent predecessor.

Received in London yesterday, New York cable reported a parallel success for the Foreign Legion epic which opened on Broadway a day prior to the London première.

The message read:—

"'Beau Geste' terrific success New York Paramount Theatre. Opening day's receipts highest in years. To-day's receipts still higher."

BUTCHER'S FILM SERVICE LTD. PRESENTS

LUCAN AND McSHANE

OLD MOTHER RILEY M.P.

TRADE SHOW

CAMBRIDGE
THEATRE, W.

TUES., AUG. 15th

at

8.30 p.m.

REMEMBER THE RELEASE DATE : DECEMBER 25th.

STANLEY LIVINGSTONE

STARRING

SPENCER TRACY

NANCY KELLY · RICHARD GREENE

WATCH FOR THE TRADE SHOWS :

LONDON, Century Theatre, Soho Sq., AUGUST 10, 11 a.m. 3 p.m. 6.30 p.m. 8.45 p.m.

CARDIFF, Empire, Tuesday, AUGUST 15th 11.0 a.m.

LEEDS, Majestic, Tuesday, AUGUST 15th 10.45 a.m.

BIRMINGHAM, Scala, [illegible]day, AUGUST 16th

MANCHESTER, Deansgate [illegible]y, AUGUST 16th

LIVERPOOL, Futurist, [illegible]y, AUGUST 17th

REMEMBER THE RELEASE DATE : DECEMBER 25th.

TRADE SHOWS:

CH FOR TH						
Scala,	day, AUGUST 16th	10.30 a.m.	NEWCASTLE,	Essoldo,	Thursday, AUGUST 17th	10.45 a.m.
Deansgate	y, AUGUST 16th	11.0 a.m.	SHEFFIELD,	Union Street,	Friday, AUGUST 18th	11.0 a.m.
Futurist,	y, AUGUST 17th	11.0 a.m.	GLASGOW,	Picture House,	Friday, AUGUST 18th	10.45 a.m.

Crowds storm the Plaza

PHENOMENAL OPENING *of* "BEAU GESTE"

Paramount Pictures

TRADE PRESS RAVES!

★ *Kine Weekly says :—*

"IT'S BOX-OFFICE THROUGH AND THROUGH"

★ *Daily Film Renter says :—*

"SURE-FIRE BOX-OFFICE MAGNET WITH TERRIFIC STAR AND TITLE PULL . . ."

★ *The Cinema says :—*

"MUST DEEPLY APPEAL TO ALL SECTIONS OF CINEMAGOERS"

L.C.C. Warning on New Kinema Building

ADVISABILITY OF ADVANCE CONSULTATIONS

FOLLOWING the rejection, owing to the unsuitability of the site, of plans for a new kinema prepared without reference to the Council's technical officers, the London County Council has issued a warning on the subject to architects. It stresses the importance of preliminary consultations being held before going to the expense of preparing plans.

This important pronouncement was made at last week's meeting of the Council in reply to a series of questions put by Lieut.-Colonel Ball and replied to, in the absence of the chairman of the Entertainments Committee, R. Stamp, by its vice-chairman, W. R. Owen, J.P. He asked:—

Is it a fact that in a recent case before the Entertainments Committee of a proposal for the erection of a new kinema the applicant went to considerable trouble and expense in the preparation of plans without preliminary consultation with the Council's technical officers as to whether the proposals were likely to meet with the committee's approval?

Is it a fact that such proposals were turned down by the committee in view of the extreme unsuitability of the site under the Council's regulations, and that the expenditure incurred was consequently abortive?

With the object of obviating such abortive expenditure by prospective licensees in future, is it possible to give publicity to the desirability of consultation with the Council's technical officers when proposals in respect of premises for which the Council's licence may be desired are in an early stage?

Mr. Owen agreed that the facts were as stated by Col. Ball in the first two paragraphs of his question. As regards the suggestion of giving publicity to the Council's requirements in this connection, Mr. Owen stated: I am glad to have this opportunity of giving publicity to the fact that the Council's technical officers are always prepared to discuss, at the earliest possible stage, with prospective licensees or their architects question of compliance with the Council's regulations in connection with proposals for the erection of new kinemas and other places of public entertainment.

In the majority of cases this procedure is followed, but I will endeavour to arrange for the attention of architects, through the appropriate Press channels, and the professional associations concerned, to be drawn to the desirability of these preliminary consultations being held in every case.

"MR. WALKER WANTS TO KNOW"

Writer Claims Copyright Breach

In the Vacation Court on August 2 Mr. Justice Cassels granted an *ex parte* application by J. A. Wolfe for leave to serve notice of motion for next Wednesday in the case of Ernest Dudley against British National Films, Ltd.

Mr. Wolfe, who appeared for Mr. Dudley, said his client wished to move for an injunction to restrain the defendant company from exhibiting a film under the title "Mr. Walker Wants to Know," or in any other form calculated to suggest that he was the author of the script on which the film was based, unless it substantially corresponded with the original story under that title of which Mr. Dudley was the author.

Mr. Wolfe added that Mr. Dudley was the originator of a wireless sketch under the title "Mr. Walker Wants to Know" and the defendant company had advertised a film under the same name.

That, Mr. Dudley claimed, was a breach of copyright.

Savoy, Swaythling, Reopens

After being closed for ten weeks as a result of a mysterious fire which did a lot of damage in the vicinity of the stage, the Savoy, Swaythling, reopened on July 27 with a programme which included "Storm Over Bengal" and "I Stand Accused."

"We reopened without any opening ceremony," B. L. Mayer, general manager of Palladium (Southampton), Ltd., the [illegible] told the KINE. "We just got on with the job, and I am pleased to say that we [illegible] had good houses ever since."

Church and Kinema Combined

Ebenezer Church, Plymouth, situated in the heart of the city, is being reconstructed, and when completed will be part Methodist [illegible] and part kinema. Before the reconstruction film pictures were shown after the [illegible] evening services and were well [illegible]

The [illegible] of the interior of the church was demolished, and the new building, to be called the Plymouth Central Hall, will be equipped with a built-in projection box for showing sound films, and this, with other unusual features, will make it one of the most modern and attractive churches in the country.

The application of the Clock Cinema, Hunslet, for permission to hold a performance of a stage play in January next was refused by the Leeds Watch Committee.

Walter Rilla and Penelope Dudley Ward are the stars in the Associated British picture, ON GUARD IN THE MEDITERRANEAN, which has just been completed at Elstree

NEWSREELS IN HOTEL

Pathe Directors to Suspend Supply

PATHE has decided to suspend the supply to the Savoy Hotel of newsreels printed on non-flam stock. Attempts are now to be made to persuade distributors to discontinue supplying newsreel material for television.

This decision was arrived at by W. J. Gell following representations made by the London and Home Counties branch of the C.E.A.

In announcing that he was willing to defer to the wishes of the L. and H.C. branch, Mr. Gell stated that his company had decided to suspend the supply of films to the hotel as from Saturday.

At the same time, Mr. Gell pointed out that he saw no reason why Pathé should be singled out for a complaint, because one could go into several bars in the Strand and there see films being televised.

A meeting of the executive of the branch will shortly take place to discuss the television in public places of newsreels. It is anticipated that overtures will be made with the view of persuading those companies who supply films for this purpose from discontinuing the policy.

RELIGION AND BUSINESS

Sir Oswald Stoll Finds a Parallel

There are certain people to whom religion has a particular appeal when there is a business angle to it. A particularly ingenious example has for some time past appeared in the programme of the Coliseum, St. Martin's Lane, in which Sir Oswald Stoll urges all his patrons to join a league of prayer instituted by a parson friend.

After printing the Ten Commandments *in extenso*, he adds the note:—

"These being the Ten Commandments which are the foundations of the Common Law of England, and the living theatre being the only form of entertainment which can comply with them, it is surely wrong for Parliament to place upon the living theatre a tax too grievous to be borne!"

Nobody, naturally, would wish to impugn Sir Oswald's sincerity. True, the Coliseum, originally the aristocrat of music-halls, has evidently been less satisfied with its ventures in film exhibition, and is now running twice-nightly plays. It would be interesting to know, however, which particular Commandment is infringed by the kinema.

Can it be the second, enjoining us "not to make any likeness of anything that is in heaven above or in the earth beneath"? Or the fourth: "Remember the Sabbath day to keep it holy"? There are many people in the theatre business who would willingly follow the irreligious example of the kinema if they were allowed to open on Sundays.

S. H. JUSTIN BEREAVED

S. H. Justin, proprietor of the two Bristol kinemas, Olympia and Premier, has sustained a bereavement by the death of his wife, who passed away after a long illness at the age of 74.

NEWSREEL PERMITS

NO INTERVENTION BY GOVERNMENT

Works Office Reply to Commons Question

"FACILITIES TO BENEFIT LARGEST PUBLIC"

FURTHER steps in the campaign—obviously inspired—against Trade restriction of newsreel facilities were taken in the House of Commons last week when an attempt was made to induce the Office of Works to make universal distribution a proviso when camera facilities were afforded by the Government. It was stated that there was no intention of altering conditions for the filming of National events.

The question arose from a question put by W. W. WAKEFIELD, who asked the First Commissioner of Works whether he was aware that when permission was only granted by his department to a limited number of representatives of newsreel companies to take photographs from the windows or roofs of Government buildings, the prints of the films taken, although supplied to all the newsreel companies, were not freely obtainable from those companies by all interests wishing to exhibit them.

He inquired whether he would investigate this matter with a view to making it a condition of the limited permits that the resultant films should be free not only to all newsreel companies, but made available by those companies to all who required to exhibit them and were prepared to pay the appropriate fee.

H. RAMSBOTHAM said that the policy of his Department was to grant facilities in such a manner as would benefit the largest possible number of the public, and with this proviso, all applicants were treated on an equality.

He was not aware that any company which was prepared to issue films on the terms suggested by his Hon. Friend had ever been denied facilities and he regretted therefore that he was unable to impose any such condition as that proposed.

Questions on the provision of facilities by the Home Secretary were also asked by LIEUT.-COMMANDER FLETCHER, who last week hinted at the existence of a newsreel monopoly. He inquired if the Commissioner of Police imposed any limit with regard to the number of cards he was prepared to issue to representatives of main newsreel companies to take films of State and public events; if such cards were also freely available to private persons or minor companies for the same purpose; and whether he would arrange that in future the Commissioner should not issue cards to the representatives of any companies without taking appropriate steps to discriminate between companies which were prepared to make their films generally available and those which imposed restrictions on their distribution.

Still-born

As regards the Bill sponsored by Sir Ernest Graham Little to provide for the better regulation of new films, the KINE. lobby correspondent regards this other effort to restrict the operations of newsreel companies by "preventing undesirable monopoly" as already dead. The Bill was formally introduced on Tuesday, but it is unlikely to be heard of further.

RKO-Radio's Greatest U.K. Sales Convention

R. HANBURY TO ANNOUNCE NEW PRODUCT

RKO-Radio's annual United Kingdom Sales Convention, the most important in the annals of the company, has been convened for Thursday and Friday of this week at the Trocadero Restaurant, Shaftesbury Avenue. Ralph Hanbury, managing director of RKO-Radio, will preside at the meeting, which is to be attended by the entire sales force, head office executives, and delegates from three affiliated organisations. — Walt Disney, Mickey Mouse, Ltd., The March of Time, Inc., and Imperadio.

RALPH HANBURY

The Convention this year takes place at a time when RKO-Radio are riding high on a wave of success. With four big features, "Love Affair," "Gunga Din," "The Story of Vernon and Irene Castle," and "Bachelor Mother," to be released in four consecutive months, the company's position in the Industry is now greater than ever before in its history.

Plans have been formulated to fully engage those present throughout the two days of the meeting, and business sessions will be alternated with a full programme of social events.

Mr. Hanbury, who only recently returned from attending RKO-Radio's International Sales Convention in New York, will announce in detail the brilliant array of productions arranged for the season 1939-40.

The delegates, therefore, will gain a comprehensive and first-hand knowledge of such outstanding productions as Walt Disney's second full-length feature, "Pinocchio," "The Hunchback of Notre Dame," "Nurse Edith Cavell," "In Name Only" and "Abe Lincoln in Illinois," five features which form the nucleus of this high-powered programme.

The importance of this meeting is furthered by the fact that the company's output this year will be enriched by the continued distribution of the Walt Disney short subjects and "The March of Time," making for a line-up of greater power than ever before contemplated by RKO-Radio.

BRITISH FILMS FOR U.S. SCHOOLS

Producers' Exchange Policy

A long-distance policy of co-operation between film makers and film users in America and Britain has resulted in an arrangement for the distribution of 30 reels a year of British documentary films to American schools, colleges and other non-theatrical users.

Theatrical distribution of British documentaries has also been concluded, reports Thomas Baird, who recently returned from New York, where he has been studying the reaction of American audiences to our films.

At the World's Fair, documentaries in the British Government Pavilion include the activities of the Post Office, the gas and oil industries, and the Gaumont-British Instructional "Secrets of Life" films.

Also creating considerable attention are the British documentaries in the Science and Education Building, such as "The Londoners," "Wealth of a Nation," "The Nutrition Film," and the Zoo and Airways films.

Cadets at the Royal Naval College, Dartmouth, parade for Maurice Elvey, directing the first Dufaycolor feature, SONS OF THE SEA, for British Consolidated. Leading players are Leslie Banks, Cecil Parker, Simon Lack. Release will be by Grand National

"SANDY TAKES A BOW"

Listed as one of the most important Universal offerings in General Films' schedule, SANDY TAKES A BOW will shortly be Trade shown in the country. Baby Sandy appears in the title-role, supported by Shirley Ross, Dennis O'Keefe and Mischa Auer. It is the current attraction at the Leicester Square Theatre

THE SCREEN WILL BLAZE

With The Fury of Their Fight to Prove That They Can Go Straight . . . Not Straight to The Chair!

The "Dead End" Kids have never made a braver battle . . . or a better picture!

HELL'S KITCHEN

"DEAD END" KIDS

MARGARET LINDSAY

RONALD REAGAN

STANLEY FIELDS

Directed by Lewis Seiler & E. A. Dupont

A WARNER BROS. PICTURE

Screen Play by Crane Wilbur and Fred Niblo, Jr.
From an Original Story by Crane Wilbur

"OLD MOTHER RILEY'S" LATEST

Scenes from OLD MOTHER RILEY, M.P., the third and the funniest of the Butcher series of farcical comedies starring Arthur Lucan and Kitty McShane, will be Trade shown at the Cambridge Theatre, on Tuesday, August 15, at 8.30 p.m. Other principals include Henry Longhurst, Torin Thatcher, Pat Ludlow, Denis Wyndham and Kenneth Henry. Oswald Mitchell directed

Bob Hope, famous London-born radio stage and Paramount film star, received an enthusiastic welcome from "fans" on his arrival at Waterloo station from America on Monday

THE WEEK IN SCOTLAND

Pre-Releases Scheduled for Big Towns

G.F.D. AND PARAMOUNT PLAN EARLY SHOWS

THE delay in releasing big subjects in Scotland has been for years a subject of complaint among Scottish exhibitors, who contend that Scotland is always weeks, in some cases months, behind other parts of the country.

Recently, however, several of the "big ones" have been pre-released in Glasgow and Edinburgh, and now we learn from R. Ancill, G.F.D.'s Scottish manager, that the first Scottish release of "The Mikado," the general release of which is announced for October, has been arranged for next week.

The picture will open at Elgin, probably, by reason of the large number of English people and sportsmen holidaying and shooting in the North of Scotland. The following week it plays Inverness and Aberdeen, and then in Glasgow and Edinburgh week of September 4.

When "The Mikado" opens at Glasgow Picture House, Jean Colin, who is starred, will make a personal appearance. On the opening day, she will also appear at Edinburgh.

Another big film to have a quick pre-release is "Beau Geste," the Paramount super which was only Trade shown in Glasgow yesterday, and is due for its first public showing in Scotland at the Paramount, Glasgow, at the end of this month.

Gene Autry's Visit

On his return from holiday, Percy Gordon, of British Lion, has been busy completing arrangements for the visit to Glasgow on Monday, August 21, of his chief, S. W. Smith, who will be accompanied by Herbert Yates, chairman of Republic Pictures, and Gene Autry to Glasgow. They will be present at the Trade show of "Colorado Sunset," his latest picture. After the screening prominent Scottish exhibitors will be entertained at luncheon at the Central Hotel.

Cinema Club Golf

Results of the fourth round ties in the King Trophy were:—Jim Colville beat Balfour Reekie. A surprise of the play was the defeat of past-holder Willie Bendon by the convenor, Jack Breckeridge, so that it is possible that another new name will eventually appear on the handsome shield.

Another for Edinburgh

The registration of the Sighthill Cinema Co., Ltd., in Edinburgh, last week, implies the third new house for Edinburgh in recent weeks. J. C. Robertson, of the New Tivoli and the Embassy, is one of the subscribers, and the registered address is 10a, George street, R. M'Laughlin's office. The capital is £17,000.

"On Borrowed Time" Rated as "Horrific"

Surprise has been caused by the censor's decision to give an "H" certificate to the new M-G-M film "On Borrowed Time." This means that it must not be seen by children under sixteen, whether accompanied by adults or not.

The film, based on a play of the same name recently produced in London, is the story of a dying old man—Lionel Barrymore [illegible] tricks Death, personified as "Mr. [illegible]" and played by Sir Cedric Hardwicke, into climbing an apple tree. He cannot get down to go on with his job of reaping until the old man has protected a small boy's fortune.

It is understood that the British Board of [illegible] Censors has taken exception to the [illegible] ication of Death.

[illegible] s nothing to prevent the distribu- [illegible] pplying to the L.C.C. and other [illegible] ities for permission to screen the [illegible] n their areas, and it is possible that [illegible] be done.

HUDDERSFIELD BLAZE

Considerable damage, estimated at several thousands of pounds, was done in the fire [illegible] broke out a few minutes after Thurs- [illegible] ght's performance had ended at the [illegible] icture House, Huddersfield.

[illegible] sands of feet of film were removed [illegible] by the staff before they could be [illegible].

BANK HOLIDAY PRODUCES HARVEST OF KINEMA OPENINGS

Tyneside's Latest "Satisfies Long-Felt Need"

CIVIC PRAISE FOR LOCAL ENTERPRISE

THE new Lyric Cinema, which has been built at Willington Quay-on-Tyne, by the Lyric (Newcastle) Cinema, Ltd., and which is their third kinema in Tyneside, was opened on Friday night by the Mayor of Wallsend (Ald. J. Paton) in the presence of a large number of civic personalties. The kinema, which has accommodation for 1,300 people, has cost £20,000.

James MacHarg, Jun., one of the joint managing directors, presided, and Miss Carol Hearse, the young daughter of George Hearse, a director, presented the Mayoress (Mrs. Paton) with a bouquet.

S. J. Stephenson, on behalf of the architects, Messrs. Stephenson and Gillis, Newcastle, and the contractors, Messrs. Stephen Easten, Ltd., Newcastle, presented a silver cigarette box to the Mayor.

The Mayor, in declaring the kinema open, congratulated the directors on having provided such a fine hall, and said:—

Wallsend and district had not been sufficiently catered for with regard to up-to-date kinemas for several years.

He referred to the value of the kinema to the community, particularly during the present period of stress and anxiety, when people required suitable relaxation and relief.

BEARWOOD

HEWITSON REOPENS MAJESTIC

Complete Modernisation

Alan Hewitson, managing director of the Hewitson Circuit, Smethwick, had the satisfaction on August Bank Holiday of reopening the Majestic Picture Theatre, Bearwood, following the carrying out of structural improvements and redecorations. Originally opened in 1914, the Majestic now ranks as one of the most up-to-date kinemas in the borough.

The front elevation has been rebuilt, and is attractively carried out in black, primrose and green Vitrolite. The main entrance hall has been enlarged, as also has the balcony foyer, which is reached by a new spacious staircase.

The latest B.-T.H. Rotary Magnetic Sound set, together with projectors, have been installed, while the Walturdaw Supply Co. have not only fitted a new Westone beaded screen, but supplied carpets and furnishings.

The improvements to the Majestic have been carried out under the supervision of Roland Satchwell, L.R.I.B.A., of 6, New Street, Birmingham.

MANCHESTER

INDEPENDENT LAUNCHES THE WARWICK

1,250 Seats in Sale Moor District

Warwick Cinema, Northenden Road, Sale Moor, near Manchester, opened to the public on Saturday, August 5, with the feature film "The Mad Miss Manton."

Owned by Warwick Cinemas (Timperley), Ltd., of which concern W. Gordon Smith is managing director, the new kinema has seating for 1,250 persons, the auditorium being on the stadium principle, with all the seating on one floor. All the panels of the walls are in silk brocade of French tapestry design.

There is a stage 25 ft. deep, and dressing-rooms, it being the intention of the directors to occasionally present stage shows.

Prices of admission to the Warwick are 6d., 9d., 1s. and 1s. 3d.

Messrs. Drury and Gomersall, of Manchester, were the architects.

It is the intention of Warwick Cinemas (Timperley), Ltd., to make an early start on the construction of another Warwick kinema at Timperley.

DEVONPORT

UNUSUAL FEATURES IN 1,800 SEATER FORUM

Illuminated Frame for Screen

The Devonport Cinema Co., Ltd., of which E. G. Davies is managing director, opened their new kinema, the Forum, at Fore Street, Devonport, on Bank Holiday. This new kinema, seating 1,800 persons, will be a welcome addition to those at the Devonport end of the city of Plymouth, because in it the builders have incorporated all the newest technical, architectural, and decorative developments.

The proscenium is the individual design of the architects, R. Morgan, Wilmot and Partners, Ltd., and is the first of its kind in the country. The actual screen is situated in a softly illuminated frame of fibrous plaster, so that the screen is virtually in silhouette resting on top of an attractive stairway leading up from the ground floor.

The decorative scheme conforms to the general character of the building. It is simple in design, and in the artificial lighting the walls and ceiling have a particularly pleasing effect.

As one ascends the stairway from the entrance hall there is an imposing artistic decorative display which will have particular appeal in Plymouth. On the left-hand side Old Plymouth is shown in a painting of Sir Francis Drake and a model of the Golden Hind in Sutton Pool, while on the other side is a picture of modern battleships. The work has been done by G. Osoaki, the artist, of Roffe Decorations, Ltd., who has exhibited at the Royal Academy.

Tom Jenkins is the circuit supervisor, and W. G. Thomas is the manager, who will also have charge of the Electric Cinema, only a few yards distant in the same street.

QUINTON

LATEST ADDITION TO DANILO CIRCUIT

No Official Ceremony

August Bank Holiday found the new Danilo kinema, situated on the Hagley Road West, Quinton, just outside the boundary of the city of Birmingham, in Worcestershire, commencing its career. An official opening ceremony was dispensed with, the first performance being the matinée in the afternoon, which ran its normal course.

Owned by the Danilo (Quinton), Ltd., of which Col. J. Baldwin Webb, M.P. for the Wrekin Division of Shropshire, is chairman of directors, and Mortimer Dent is managing director, it has been built to the plans prepared in the office of the late Andrew Mather, L.R.I.B.A., and has a seating capacity of 1,200 in the auditorium and 416 in the balcony.

This Danilo is equipped with RCA High Fidelity Reproducing System. It was decorated by Campbell Bros., Ltd., of London, while the seating and carpeting contracts were carried out by W. W. Turner and Co., Ltd., of Northfield, Birmingham

BIRMINGHAM

CAPITOL, WARD END, REDECORATED

Super in Miniature

Business was resumed on August Bank Holiday at the Capitol, Alum Rock Road, Ward End, Birmingham. During the last few weeks the interior has been entirely redecorated, the contract being executed by Bryans Admanta, Ltd., Birmingham. The Walturdaw Co., Birmingham, have installed a Westone glass-beaded screen. The lighting has been converted into the concealed system, under the direction of the chief operator, L. J. Lloyd, and other minor improvements carried through. As the Capitol was reseated and recarpeted less than a year ago its patrons now have a kinema at their disposal which from all points of view is the equal of the majority of Birmingham's suburban kinemas.

This popular house is under the management of Wm. Moseley, who has been in charge of the Capitol since it first opened in 1925.

BLACKPOOL

EMPIRE ENLARGED

Extensive Renovating

The Empire Cinema, Marton, Blackpool, was reopened on Saturday last, August 5, after large-scale improvements, one of the chief features of which is that the seating capacity of 868 has been increased to 1,094.

The kinema stands at the corner of Vicarage Lane and Hawes Side Lane, and was built in 1928, and has now been considerably enlarged.

Western Electric Mirrophonic sound system is installed.

A full description of the alterations, carried out to the plans of Halstead Best, F.R.I.B.A., will appear in the August issue of the IDEAL KINEMA.

Left: MORTIMER DENT added to his circuit with the opening of the Danilo, Quinton. Above: W. GORDON SMITH, managing director of the newly opened Warwick, Sale Moor

Dignitaries at New Hippodrome, Leigh

SPECIAL PREVIEW STAGED

After some months' closure, during which extensive alterations and redecoration has taken place, the New Hippodrome, Leigh (Lancs), was opened on Saturday evening. On Friday night a special preview performance was given under the patronage of the Mayor and Mayoress, which was attended by members of the Town Council and prominent local personalities.

Architects for the reconstruction were Gray, Evans and Crossley, of Liverpool, whose plans included the bringing of the front elevation into line with modern practice by the introduction of a facing of blue vitrolite and the addition of a new canopy over the entrance.

The entrance hall and foyers are spacious and have been redesigned. In the centre of the domed roof of the auditorium is fixed a 12-mantle gas lantern, which besides being an emergency light, acts as a powerful ventilator.

The theatre, which is locally owned and has been established for 31 years, has been completely redecorated.

DERBY

ALLENTON REAPPEARS AS BROADWAY

Refurnishing Scheme

What was formerly the Allenton Cinema, Allenton, Derby, reopened on Monday of last week as the Broadway. This, with the Alvaston Cinema, Derby, was recently acquired by the Coliseum management, and both have undergone transformation, the Broadway being the first to be completed.

The entire reseating, recarpeting and replacement of stage curtains were carried out by B. Griffin and Spalding, Ltd., of Nottingham.

Western Electric sound system is being installed at both kinemas.

It is expected that the Alvaston Cinema will reopen this week as the Rex.

PLAZA, CROSBY, TO AID HOSPITAL

P. Hanmer's Gesture

The directors of the Plaza, Crosby, which is scheduled for opening on September 2 by the Mayor (Ald. H. Williams), are making an excellent gesture to the Waterloo and General District Hospital by devoting all the proceeds of the première performance to the funds for X-ray equipment and better and more comfortable accommodation for the nurses.

Philip Hanmer, the managing director of the Plaza, is a member of the Hospital Management Committee.

Sabu, the Hindu boy star, has promised to make a personal appearance, providing the film on which he is at present engaged is concluded in time.

The film attraction is "South Riding."

The latest type of Compton organ will be installed in the Plaza.

William Gandy, the resident manager of the Plaza, has had a long and varied experience in provincial kinemas. George Dawson, from the Gaumont Palace, Streatham Hill, is the organist.

James Cagney, who co-stars with George Raft and Jane Bryan in EACH DAWN I DIE, which Warner Bros. will Trade show on August 24, at the Cambridge Theatre, at 8.30 p.m.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*At the Villa Rose .. .. (Associated British)—British.	74 min. (A)	Keneth Kent, Judy Kelly, Walter Rilla.	.. Murder mystery melodrama, cleverly adapted from A. E. W. Mason's stubborn best-seller. Acting very good, thrills realistic, and atmosphere excellent.	Capital crime entertainment for all classes. Safe for youngsters.
Bulldog Drummond's Bride (Paramount)—American.	56 min. (A)	John Howard, Heather Angel.	.. Comedy crime melodrama, fashioned in the liveliest shocker tradition. Team work rousing, and thrills refreshingly ingenuous.	First-rate support for the masses. Great for juveniles.
Colorado Sunset .. .. (British Lion-Republic)—American.	63 min. (U)	Gene Autry, .. Smiley Burnette, June Storey.	.. Musical Western, one of the best from the popular Autry stables. Star in good form, support versatile, numbers tuneful and staging picturesque.	Capital outdoor offering for the masses and youngsters.
Hidden Power .. .. (Columbia)—American.	59 min. (A)	Jack Holt, .. Gertrude Michael, Dickie Moore.	.. Melodrama with popular Jack Holt in the role of high-minded scientist. Story novelettish, but star's performance adequate. Feminine appeal slight.	Star booking for the industrial element and youngsters.
*Murder Will Out .. .. (Warner)—British.	66 min. (A)	John Loder, .. Jane Baxter.	.. Crime mystery melodrama with usual ingredients of its type, dealing with apparent series of murders.	Sound support for popular halls. Not for juveniles.
On Borrowed Time .. .. (M-G-M)—American.	99 min. (H)	Lionel Barrymore, Cedric Hardwicke, Bobs Watson.	.. Dramatic comedy fantasy, telling of an old man who obstructs Death in the interests of his small grandson. Actual story far-fetched, but acting brilliant, treatment sympathetic and imaginative.	Outstanding booking for good and high-class halls. Obviously unsuitable for children.
Sandy Takes a Bow .. (General F.D.—(Universal). American.	78 min. (U)	Baby Sandy, .. Mischa Auer, Dennis O'Keefe.	.. Domestic comedy with stage and backstage trimmings built around ingratiating Baby Sandy. Support very good. Feminine appeal strong.	Capital popular booking. Great for the family.

* British picture.

REVIEWS FOR SHOWMEN

On Borrowed Time

M-G-M. American (H). Directed by Harold S. Bucquet. Featuring Lionel Barrymore, Cedric Hardwicke and Bobs Watson. 8,885 feet. Released November 27, 1939.

DRAMATIC comedy fantasy, telling of an old man who obstructs death in the interests of his small grandson. The repercussions, both serious and comic, furnish evidence of the glory of the great beyond. None but the brave and the faithful contemplate death with equanimity, and the entertainment takes the form of a palliative for the rest. It is, however, sugar-coated rather than direct—it has not the profound austerity of "Outward Bound" or "Death Takes a Holiday."

A spiritual pantomime, its quality is definitely homespun. Its whimsicalities need careful interpretation, and it is in this, the acting department, that the picture reveals its real strength. Lionel Barrymore and juvenile Bobs Watson are magnificent in key mortal rôles, and so for that matter is Cedric Hardwicke, cast as Death.

Provided the patron does not make the error of arriving late—the first reel contains essential explanations—the film has an excellent chance of meeting with wide success. Outstanding, out-of-the-rut booking, particularly for good and high-class halls.

Story.—Irascible Grandpa Northrup and kindly, understanding Grandma Northrup undertake the guardianship of their small grandson Pud, following the death of the boy's parents in a motor accident. Pud is heir to a considerable fortune, and his unscrupulous Aunt Demetria tries to gain his custody by proving that Grandpa is far from a good influence. Shortly afterwards Grandma dies, and Grandpa finds himself on speaking terms with Mr. Brink, alias Death. Mr. Brink tells Grandpa that he "wants him," but he refuses to answer the call until Pud's future is assured.

When Mr. Brink revolts at Grandpa's obstinacy Grandpa imprisons him in an apple tree. Meanwhile, Aunt Demetria gets a lunacy order against Grandpa. Death is suspended with Mr. Brink, and the halt in the natural order of things creates panic. After scaring Aunt Demetria and the sheriff into cancelling the lunacy order Grandpa makes one last effort to defeat Mr. Brink. Mr. Brink, however, is not to be denied. Finally, Grandpa and Pud take Mr. Brink's hand and find in death deliverance from all earthly ills. There is no sting.

Acting.—Lionel Barrymore contributes a brilliant study as the irascible, yet human, Grandpa Northrup, and Bobs Watson is amazingly clever for one so young, as Pud. Cedric Hardwicke brings dignity and faultless diction to the rôle of Mr. Brink, and Beulah Bondi and Eily Malyon are perfectly cast as sympathetic Grandma Northrup and vicious, trouble-making Aunt Demetria respectively.

Una Merkel, Henry Travers and Grant Mitchell also deserve mention for their good work in support.

Production.—Mr. Brink is introduced in the first reel in circumstances that makes his identity obvious, and the spiritual aspect of the theme clear. From that moment melodrama, comedy, fantasy and a compelling power of direct blood relationship blend in effective predestined measure into a parable that combines popular earthly entertainment with a significant, if slight, measure of the ethereal.

The manner in which Grandpa contrives to get Mr. Brink up a tree, the hint of what would happen if Death were denied us, the turning of the tables on Aunt Demetria, and the ultimate acceptance of the inevitable are situations representative of the picture's versatility and occasional profoundity. We repeat, however, the importance of punctuality in the viewing of the film. To arrive late is to place one in the same position as Mr. Brink—up a tree. Given careful presentation and adroit exploitation, the film has the advantage of novelty as well as title and cast values.

Points of Appeal.—Unusual theme, effective comedy and dramatic interpretation, excellent acting, intelligent dialogue, human angle clever technical presentation, provocative title and star values.

Colorado Sunset

British Lion-Republic. American (U). Directed by George Sherman. Featuring Gene Autry, Smiley Burnette and June Storey. 5,843 feet. Release not fixed.

MUSICAL Western, one of the best from the popular Autry stables. Like its predecessors, it lives on hokum, but the hokum, contrived from music, roughstuff, slapstick and song, is irresistible. Time has proved the efficacy of the formula. The star runs true to form and so does the versatile supporting team. Staging excellent, and songs tuneful.

Grand fare for the ninepennies and youngsters. Capital outdoor offering.

Story.—Gene Autry, a cowboy, is tricked into buying a milk ranch and he decides to make the best of a bad job. Together with his neighbouring ranchowners, he finds the delivery of milk obstructed by mysterious agents. Rodney Blair, a veterinary, is head of the local "protection" association, and Gene suspects him of being the man behind the racketeering.

Blair is the culprit, and he uses a radio station to send out instructions to his men. Gene determines to bring the villain to book, but his task is complicated when he and Carol Haines, Blair's radio announcer, fall in love. The deputy sheriff, Carol's brother, is in league with Blair, and this adds to Gene's troubles. Needless to say, both justice and romance are served in the end.

Acting.—Gene Autry displays characteristic versatility as Gene; Smiley Burnette is equally good as Frog, Gene's stooge; and June Storey is adequate as Carol. Robert Barrat and Larry Crabbe make a couple of good bad men. The support, which includes a troupe of Western musicians and singers, is enthusiastic.

Production.—Radio gives a modern touch to the theme and, at the same time, makes a logical excuse for song, while the strong-arm methods of gangsters contribute to essential virility. Humour and romance are happy accompaniments, the whole being played against picturesque scenery. It's good Gene Autry, and the brand needs no further bush.

Points of Appeal.—Rollicking plot, hard riding, rousing fisticuffs, good tunes, popular sentiment, picturesque staging, versatile supporting cast, and, above all, Gene Autry.

At the Villa Rose

Associated British. British (A). Directed by Walter Summers. Featuring Keneth Kent, Judy Kelly and Walter Rilla. 6,656 feet. Release not fixed.

MURDER mystery melodrama, cleverly adapted from A. E. W. Mason's stubborn best-seller of the all-but-perfect crime. One or two twists are in need of explanation, but otherwise the story holds, has ingenuity and suspense and reasonable directness. Furthermore, acting, atmosphere and direction are excellent. And another thing, title and author values are considerable. Capital crime entertainment, one that can compete with the best.

Story.—Celia Harland, a young Englishwoman, poses as a medium, and uses trickery to secure the position of companion to Mme. Dauvray, a widow possessed of valuable jewels. She meets and falls in love with Harry Wethermill, a young man about town, and her conscience prompts her to abandon her fraudulent practices. She is, however, instructed to give one last seance to Adele Rossignol, a casual acquaintance of Mme. Dauvray. Later, Mme. Dauvray is found murdered, and Celia, together with the victim's jewels, is missing.

Wethermill is distracted, and persuades Hanaud, a famous French detective, to take up the case. Ricardo, a friend of Wethermill, and Wethermill himself co-operate with Hanaud. Another murder is committed. In the dénouement Celia is not only snatched from death but is discovered to have spiritualistic powers. These are employed to unmask the gang guilty of the murders, and their leader.

Acting.—Keneth Kent is clever as the suave, self-confident Hanaud. He gives the character personality. Peter Murray Hill is disarming as Wethermill, the actual killer, and Judy Kelly has full command of the emotions as Celia.

Walter Rilla, although wasted histrionically, makes his presence felt as Ricardo, and Antoinette Cellier, Martita Hunt, Ruth Maitland and Clifford Evans register in direct support.

Production.—The victims, suspects and clues are assembled at the opening, and the novel touch gives the play colourful atmosphere as well as a swift and intriguing start. Set in fashionable Aix-les-Bains the story keeps one guessing and, at intervals, thrilled from its elegant opening to its grand grand-guignol finale.

The director and the players most certainly do right by the famous author. In so doing, they also do right—and that's more important still—by the universal box-office Incidentally, technical presentation is beyond reproach.

Points of Appeal.—Exciting, intriguing, and breath taking story, very good characterisation, astute direction, good atmosphere, and exceptional star and title values.

Bulldog Drummond's Bride

Paramount. American. (Not set.) Directed by James Hogan. Featuring John Howard, Heather Angel and Reginald Denny. 5,046 feet. Release November 9, 1939.

COMEDY crime melodrama, the umpteenth of the Bulldog Drummond series, recording the much-delayed nuptials of the popular amateur criminologist and his patient girl-friend Phyllis. The pre-marriage adventures are as highly coloured as usual, but it is too late in the day to criticise the film's serial-like extravagancies. The series and its team have proved their popularity with the industrial element, and this example is as good as most. First-rate support for the masses and youngsters.

Story.—Just as Bulldog Drummond is about to set out for France and complete arrangements for his much-postponed marriage to Phyllis Clavering a London bank is blown up and robbed of ten thousand pounds. Colonel Nielson, of Scotland Yard, takes charge, and Drummond cannot resist interfering.

Henri Armides, the thief, hides the loot in a wireless set belonging to Phyllis. Phyllis sets off for France, the wireless set is sent to her, and Armides follows. By this time Drummond has "the goods" on Armides, and he, together with his asinine pal, Algy, and his butler, Tenny, gets down to business. Armides very nearly has the last word, but not quite. Drummond takes time off to get married, and a slip-up by Armides brings about the crook's own end.

Acting.—John Howard adequately preserves continuity of character as Drummond, Heather Angel is a stout-hearted Phyllis, and Reginald Denny and E. E. Clive are enthusiastic stooges as Algy and Tenny. Eduardo Ciannelli is well cast as villain Armides.

Production.—The opening sequences stoop to somewhat childish slapstick, but once the preliminaries are over the tale and its characters are in accord with tradition. The spectacular ending is great stuff. Anyway, title values offset initial shortcomings. Taken all round, the proprietary article lives up to its box-office label.

Points of Appeal.—Ingenuous but robust story, good thrills, better comedy relief, popular cast and cast-iron title.

Hidden Power

Columbia. American (A). Directed by Lewis D. Collins. Featuring Jack Holt, Gertrude Michael and Dickie Moore. 5,327 feet. Release not fixed.

HERE we have a very subdued Jack Holt melodrama. The star is seen as a scientist, and formulas are put before fisticuffs. Absence of physical punch cramps the star's style. It also shows up the ingenuous story. The entertainment is, for the most part, a case of waiting for the obvious. Star booking for the not too sophisticated.

Story.—Stephen Garfield, a scientist, is engaged on a formula that will prevent septicæmia following burns. During experiments he accidentally discovers a high explosive. His employers want the discovery, but Stephen is an idealist, and refuses to make money out of war material. His selfish wife, Virginia, upbraids him, but his small son Steve is sympathetic.

Stephen continues to experiment with the other formula, but through no fault of his own a patient dies under test. Virginia leaves Stephen. Following an altercation over Steve, Virginia is killed in a car accident, and Steve badly burned. Stephen's formula is put to the crucial test, and this time is not found wanting.

Acting.—Jack Holt is as convincing as the script permits as Stephen, but Gertrude Michael is very theatrical as Virginia. Best of the supporting cast is Dickie Moore, as Steve.

Production.—An explosion in the opening reel gives promise of excitement, but it is not fulfilled. It is soon obvious that Virginia must be removed from the domestic scene, and that Steve is to be toasted in the interests of his father's invention. The wait for the inevitable is, as we have already observed, more tedious than thrilling. The entertainment owes its modest possessions solely to the exuberant and evergreen histrionics of popular Jack Holt. Technical presentation is adequate.

Points of Appeal.—Popularity of star, good title, juvenile angle and few thrills.

Murder Will Out

Warner. British (A). Directed by Roy William Neill. Featuring John Loder, Jane Baxter. 5,999 feet. Release not fixed.

A VALUABLE piece of Chinese jade, disappearing corpses, mysterious threatening letters, and the usual appurtances make up this workmanlike crime mystery melodrama. Story is not particularly notable for either ingenuity or novelty, but it has been smoothly narrated, and packs sufficient gripping action to hold up the second feature end of the bill in popular halls and industrial areas.

Story.—Peter Stamp, an agent, purchases a valuable piece of Chinese jade for Dr. Paul Raymond, a collector, and reports that attempts have been made to steal it, and on his own life. Mystery notes signed in Chinese and threatening death begin to arrive at the doctor's house. He and his wife, Pamela, have an engagement to go to the opera, and leave Stamp alone in the house. With a presentiment of disaster, they return early. They hear a shot and see Stamp's body lying on the pavement outside. It has disappeared, however, before they have time to reach it.

Professor Morgan, a friend who has accompanied them from the opera, calls in a private detective, Campbell. Morgan apparently, too, is shot and mysteriously disappears, and Campbell suffers the same fate. Later Pamela receives a letter threatening that if she does not take £20,000 to a certain house her husband will be killed. She does so, and the crooks, who turn out to be Stamp, Morgan and Campbell, who have staged the affair to create the atmosphere for the crime, make a get away in a 'plane. As a result of the fight over the spoils the machine crashes.

Acting.—Neither John Loder nor Jane Baxter have great dramatic chances as Raymond and Pamela, respectively, but turn in interesting portrayals that should appeal to their fans. Comedy relief is provided by Billy Hartnell as their butler, while Jack Hawkins and Hartley Power are good in other supporting rôles.

Production.—Picture starts promisingly with purchase of jade amid Japanese air raid on Chinese city, and a further bid for topicality is made in staging one of the supposed crimes during a London A.R.P. black-out. Picture tends to lose its grip towards the end, however, and the ending itself is too palpably contrived and remote from rest of story and characters. One begins, too, to suspect the real solution too early.

Nevertheless, sound suspense values are achieved in the earlier situations, and the Oriental red herring is successfully enough dragged across the trail to intrigue the not too sophisticated.

Points of Appeal.—Popularity of type, star names and thrill values.

REVIEWS continued on page 23

You never saw such THRILLS in any picture before!...

DEVIL DOGS OF THE AIR

ANN SHERIDAN • PAT O'BRIEN • JOHN PAYNE

Gale Page • Frank McHugh

DIRECTED BY LLOYD BACON

CAMBRIDGE

Wednesday, August 16, at 8.30 p.m.

Warner Bros.

WARNER BROS.

Baby Sandy

BABY TAKES 5 A 3

BY CHARLES GRAYSON and LEONARD SPIGELGASS Original story by Leonard Spi

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Original story by Leonard Spig

TRADE SHOW "Sandy takes a Bow"

TO BE PRECEDED BY

"INSIDE INFORMATION"

WITH

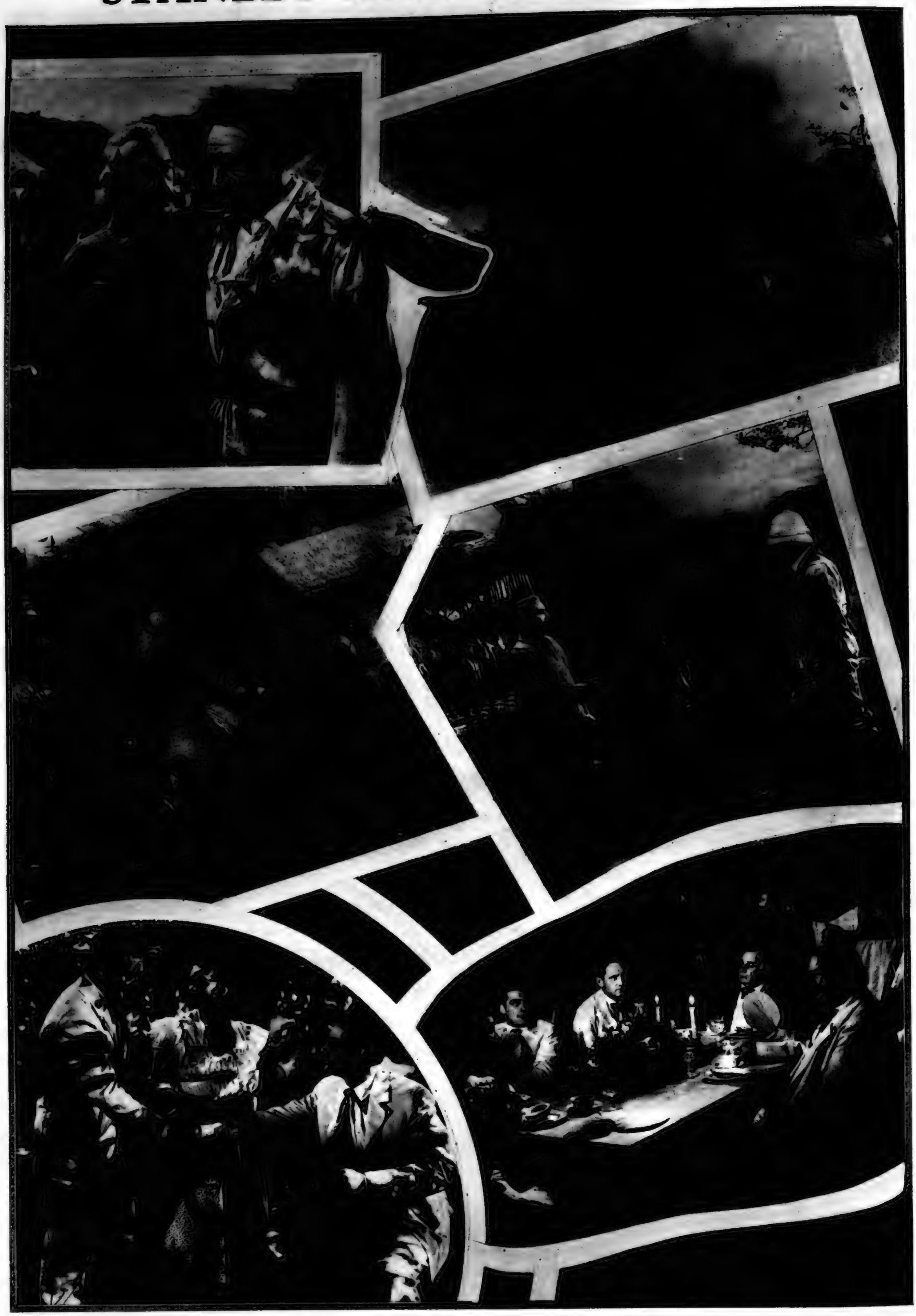
JUNE LANG-DICK FORAN · MARY CARLISLE · HARRY CAREY

A UNIVERSAL PICTURE

Leicester Sq. Theatre

THURSDAY AUGUST 10TH AT 3 P.M.

"STANLEY AND LIVINGSTONE"



Claimed to be the outstanding offering in the current 20th Century-Fox schedule, STANLEY AND LIVINGSTONE is being Trade shown four times to-day (Thursday), at the Century Theatre, Soho Square. Spencer Tracy is starred as H. M. Stanley, with Nancy Kelly and Richard Greene in support. Sir Cedric Hardwicke is David Livingstone. Henry King directed the picture, which is causing a sensation in America. It will be released on December 25

Showing Next Week in London

Astoria.—"The Sun Never Sets" (G.F.D.) and "Society Lawyer" (M-G-M).
Carlton.—"Dark Victory" (First National).
Curzon.—"Un de la Legion" (United Curzon Corp.).
Davis, Croydon.—"The Little Princess" and "Everybody's Baby" (20th-Fox).
Dominion.—"Wuthering Heights" (U.A.) and "The Rudd Family Goes to Town" (A.B.F.D.).
Empire.—"It's a Wonderful World" (M-G-M).
Gaumont.—"Shipyard Sally" and "It Could Happen to You" (20th-Fox).
Leicester Square Theatre.—"Sandy Takes a Bow" and "Inside Information" (G.F.D.).
London Pavilion.—"Blind Alley" and "My Son is a Criminal" (Columbia).
Marble Arch Pavilion.—"The Four Feathers" (U.A.).
Metropole.—"Q Planes" (Columbia) and "Society Lawyer" (M-G-M).
New Gallery.—"A Girl Must Live" and "Mr. Moto on Danger Island" (20th-Fox).
New Victoria. "Wuthering Heights" (U.A.) and "Women in the Wind" (Warner).
Odeon.—"The Spy in Black" (Columbia).
Paramount.—"Q Planes" (Columbia) and "What a Life" (Paramount).
Paris.—"Hostages" (United Curzon Corp.).
Plaza.—"Beau Geste" (Paramount).
Regal.—"Confessions of a Nazi Spy" (First National).
Ritz.—"Good-bye, Mr. Chips" (M-G-M).
Stoll.—"East Side of Heaven" (G.F.D.) and "Inspector Hornleigh" (20th-Fox).
Tivoli.—"Jesse James" (20th-Fox) and "The Four Just Men" (A.B.F.D.).
Warner.—"Confessions of a Nazi Spy" (First National).

"NURSE EDITH CAVELL"

Spectacular Premieres Planned

A spectacular send-off has been planned for "Nurse Edith Cavell," first production of the Anglo-American unit evolved by Herbert Wilcox and RKO-Radio, which is having its Hollywood preview at Pantages Theatre on August 11, and its New York opening at Radio City Music Hall on August 17.

"Nurse Edith Cavell" has been further honoured by being selected for the opening ceremony of the Canadian National Exhibition at Toronto on August 24. Anna Neagle and Herbert Wilcox will be guests of honour at the screening, which takes place in a vast open-air amphitheatre capable of seating an audience of 12,000.

Norwich Regent to be Modernised

After the last performance next Saturday the Regent (A.B.C.), Norwich, will close its doors for a month for complete redecoration, including reseating and a new lighting system.

The work will involve doing away with some of the old boxes for the new decoration scheme.

"BEAU GESTE" CROWDS

Crowd scene outside the Plaza, Haymarket, which was filled to capacity at every performance of BEAU GESTE (Paramount) throughout the Bank holiday

"KINE." CRICKET CUP FINAL

Kodak to Meet D. & P. Studios

ARRANGEMENTS FOR SEPTEMBER 3

The final of the "Kinematograph Weekly" Cricket Cup competition between Kodak and D. & P. Studios will take place on the Army and Navy Sports Ground, Cator Road, Penge, on Sunday, September 3, starting at 11.30 a.m., to which all members of the Trade and their friends will be cordially welcomed.

The best way to travel by train is from Victoria Station direct to Penge East, and the ground is about six minutes from the station.

For further details communication should be made to Alex. J. Martin, hon. secretary of the competition, at the "Kine. Weekly" offices, 85, Long Acre, W.C.

MIDNIGHT MATINEE AT BOURNEMOUTH

To Benefit Local Hospitals

Under the supervision of Coun. Harry Mears, vice-president of the C.E.A., Ald. A. H. Little and Manager Elliott Turnbull, of the Regent, Bournemouth, a huge midnight matinée is to be given at this theatre on Monday, August 14.

The theatre has been loaned by the Gaumont-British directors for the purpose, and all the stars appearing at the Pavilion, Hippodrome, Ice Rink, and the various other local places of amusement, are giving their services free.

The organising committee hope to raise £500 as a result of this special effort for the local hospitals.

Darwen Staff's Day at Southport

The staff of Olympia Cinema, Darwen, had an enjoyable outing to Southport through the generosity of the managing director, Harry Yorke.

They were accompanied by the manager, A. L. Butterworth. Mr. Yorke was thanked, on the motion of T. Marsden, chief operator.

£32 FOR MIDLAND C.T.B.F.

W. L. Grice, hon. treasurer of the Birmingham and Midland Trade Benevolent Fund, reports a profit of £32 on this year's annual golf tournament in aid of that fund.

"Mickey Mouse" Instead of Police Slides

The police lantern slides used for showing school children road dangers and how to avoid them are to take a back seat in the Radcliffe Division of Lancashire County Constabulary.

It has been decided that instead of the police slides, "Mickey Mouse" pictures—dealing, of course, with the same subject—will be more effective and will make a deeper impression on the child-mind.

NEWS *from all* QUARTERS

Fewer Matinees at Oldham : Ilford Breakdown : Sydenham Plans Refused

A sign of more employment in Oldham is the curtailment of matinees at a local kinema. Instead of one each week-day, they are only provided on Tuesday and Thursday, with a special children's matinee on Saturday.

An application for the transfer of the kinematograph, music and dancing licences of the Queen's, Formby, near Liverpool, from Samuel G. Griffiths to Charles Potter, has been granted by the local magistrates.

Kinema Objects to Fried Fish

A proposal to carry on a fried fish business next door to the Broadway Cinema, Filwood Broadway, Bristol, has been successfully opposed.

A party of Sea Cadets were the guests of George Higgs at the Bristol Hippodrome last week, when the programme included "Our Island Nation."

The Odeon, Weston-super-Mare, started Sunday evening concerts on Sunday last, August 6.

Two "Monarc" lamps have been installed at the Granada, Bristol, by J. Frank Brockliss, Ltd.

The first regular Sunday night performance at the Palace, Devizes, saw the house crowded, and a large number of would-be patrons had to be turned away.

Bristol Hippodrome gave its last film performance of the season on Saturday. The house re-opened on Bank Holiday Monday with a variety programme, and will continue to play variety through the winter.

Notice of motion for the next meeting for all kinemas in Alfreton Urban District to be opened on Sunday was given by Councillor Frederick Lee at a meeting of the Alfreton Urban District Council.

A breakdown at Ilford (Essex) electricity station on Thursday held up kinema performances. Audiences joined in community singing till the current was restored.

The Mayflower super production, "St. Martin's Lane," in which Charles Laughton stars as a Cockney busker, has been selected for inclusion in the National Film Library.

New Kinema for Warley

The Oldbury Borough Council last week approved plans for the erection of a new kinema on a site at the junction of Londonderry Road and Dog Kennel Lane, Warley. The promoters are Derry Theatre, Ltd.

Lewisham Borough Council reports that the L.C.C. has refused to pass plans by H. V. Milnes Emerson for the erection of a kinema in Dartmouth Road, Sydenham, on the grounds that it is not prepared to alter the zoning.

REVIEWS—continued from page 18

Sandy Takes a Bow

General F.D. (Universal.) American (U). Directed by Charles Lamont. Featuring Baby Sandy, Mischa Auer and Dennis O'Keefe. 7,032 feet. Release not fixed.

DOMESTIC comedy, with stage and backstage trimmings, featuring happy, ingratiating Baby Sandy, sensational cradle-snatched star of "East Side of Heaven." A strong and attractive cast, headed by Mischa Auer, attend to the baby's wants, and, at the same time, those of the box-office.

In spite of its transparent plot, it is an entertaining chapter of delightful sentimental incidents and funny accidents from the word "go." Feminine appeal is, of course, insistent. Capital popular booking.

Story.—Jimmy Hanley, attendant at a theatre, learns that his former dancing partner has been killed. There is a baby boy, Sandy. Jimmy takes the boy to live with him and his room-mate, Boris Bebensko. Boris is a theatre doorman. Diana, Jimmy's girl friend, is all for Sandy, and when Jimmy and Boris bring the baby to the theatre she saves them from dismissal by going out to dinner with Allen Rand, the manager.

Because of their interest in Sandy, Jimmy and Boris lose a chance to make good in cabaret. Later, the authorities commit Sandy to an orphanage. Meanwhile, Diana quarrels with Jimmy, and consents to marry Rand, so that she can adopt Sandy. Obstacles are, however, merely a means to a foregone happy ending.

Acting.—Sandy, a girl in boy's clothing, is delightfully natural and supremely self-confident as Sandy. She will have the women in ecstacy.

Mischa Auer is inimitable as the Russian-born Boris, and Dennis O'Keefe displays almost equal resource as Jimmy. The adult male team is good. Shirley Ross is an attractive Diana, and consolidates the romantic interest. Other shrewdly calculated character cameos come from Donald Briggs, Spencer Charters, Dorothy Vaughan, Mayo Methot, and Paul Guilfoyle.

Production.—We don't pretend the story gamut is original but we do insist that it is evergreen, compelling, and an infallible aid to tender, attractive and amusing all-round popular entertainment. The baby is, as it were, the hinge of the tale, and as it passes from situation to situation, so the change in personalities and environment contributes to divertissement of homely and lively versatility.

The settings, which range from backstage to orphanage and court, effectively frame the happy, and at times gentle, poignant events. It is, in a word, a pleasantly irresponsible woman's picture of universal appeal.

Points of Appeal.—Bright and charming plot, clever acting by box-office Baby Sandy, strong supporting cast, good technical presentation, obvious feminine angle, and general exploitation values.

SHORTS OF THE WEEK REVIEWED

COLUMBIA

†*MIDNIGHT FROLICS. American (U). One reel. Release not fixed.*—Coloured cartoon depicting spooky musical capers. Capital featurette.

NAVY CHAMPIONS. American (U). One reel. Release not fixed.—Interest short showing American Naval officers in the making. Treatment thorough, but appeal foreign. Fair for the masses.

†*THE KANGAROO KID. American (U). One reel. Release not fixed.*—A Colour Rhapsody cartoon of a musical diminutive kangaroo who is forced into the prize-ring and brings off a spectacular win against the champion. Quite ingenious with plenty of action, bright ideas and good colour. Very good fill-up.

SCRAPPY'S ADDED ATTRACTION. American (U). One reel. Release not fixed.—An amusing skit on kinema ballyhoo on forthcoming programmes, and, incidentally, on kinema audiences. Good.

GEN. F.D.

BLACK GOLD. British (U). 1,855 feet. Release not fixed.—Graphic British interest short, describing by means of authentic photographs and neat diagrams the workings of a coal mine. Resourceful camera-work and clever editing supported by smooth and informative commentary by E. V. H. Emmett. Definitely a documentary in a nutshell. Excellent featurette.

BOLO MOLA LAND. American (U). 625 feet. Release not fixed.—Travesty of a jungle travelogue expressed in cartoon form. Humour somewhat forced. Fair average fill-up.

THE BIRD ON NELLIE'S HAT. American (U). 607 feet. Release not fixed.—Robust cartoon burlesque of rousing old-time melodrama. Good novelty short for the masses.

GOING PLACES. Nos. 64 and 65. American (U). 818 and 794 feet respectively. Release not fixed.—Travel-interest shorts combining good matter with showmanlike presentation. Ideal fill-ups for the average programme.

STRANGER THAN FICTION. Nos. 62, 63, 64 and 65. American (U). 889, 841, 860 and 834 feet respectively. Releases not fixed.—Magazine featurettes tabulating unusual hobbies and events and general phenomena. Compilation brisk and commentary good. Attractive general fill-ups.

† In colour.

M-G-M

A GIANT OF NORWAY. American (U). One reel Release not fixed.—Cameo pictorial biography of Nansen, famous Norwegian diplomat, explorer and humanitarian. Excellent featurette.

PARAMOUNT

FISHERMAN'S PLUCK. American (U). One reel Release not fixed.—Picturesque sporting interest short illustrating the piscatorial prowess of Zane Grey, famous autho. of outdoor stories. Cast-iron fill-up for all classes

RKO-RADIO

SAMOVAR SERENADE. American (U). 909 feet. Release not fixed.—Very tuneful short, which includes a Russian choir and melodies, and also some clever dancing. Good musical short.

SONGS OF THE HOMELAND. No. 3. British (U). Directed and produced by Horace Shepherd. 1,582 feet. Released in series.—Famous old houses in Warwickshire are excellently photographed in this pleasing short. It ends with excellent shots of the ruins of Kenilworth Castle. Good programme item.

RANCH HOUSE ROMEO. American (U). 1,549 feet. Release not fixed.—Cowboy band play and sing ranch songs effectively. They are linked by a little plot showing how a would-be film actress saves a rancher from being cheated out of his land. Quite a vivacious and tuneful short item.

PILOT-BOAT. American (U). 813 feet. Release not fixed.—Very good documentary, showing the work of the pilot boats in New York harbour. Excellent camera work. Excellent fill-up item.

MARCH OF TIME. No. 4. Fifth year. American (U). 1,950 feet. Released in series.—Relating the growth of the kinematograph industry, this issue, "The Movies March On," contains a subtle reminder to kinemagoers of the flawlessness of modern screen entertainment. Excerpts from early reels, featuring old-time favourites such as Theda Bara, Lillian Gish, Rudolph Valentino, Mary Pickford, and Douglas Fairbanks, together with sequences of silent epics, including "Birth of a Nation," are used to trace the rapid development of films. The advent of the talkies is illustrated with glimpses from "The Singing Fool." "All Quiet on the Western Front," and many others, while the producers, who made the lightning history possible, are introduced with a commentary which stresses their duty to the public. Covering a very wide field in the short space of 20 minutes, this is sure to prove an outstanding attraction everywhere.

NAMES in the NEWS

METROPOLITAN MANAGERS AFFECTED BY BERNSTEIN CHANGES : BERNARD CRESSWELL MAKING PROGRESS : ODEON TRANSFER—AND A WEDDING

MOVEMENTS on the Bernstein circuit involve three metropolitan managers. **E. P. Hall**, who has been with the firm for many years and opened their East Ham hall in November, 1936, returns from the Clapham Junction Granada to that at Walthamstow, where he was formerly in charge.

He replaces **Ken Dawes**, who took over from him in 1938 and is now moving to the Granada, Harrow. Mr. Dawes, son of R. Sutton Dawes, has since 1934 managed Bernstein theatres at Plumstead, Mansfield, Edmonton, Sutton, East Ham, and Walthamstow.

At Harrow he succeeds **Sydney W. Hewlett**, who has been with the circuit since 1930 at Edmonton, Enfield, Willesden, West Ham, and elsewhere and has now gone to the Clapham Junction Granada.

Bernard Cresswell, Midland manager for M-G-M requests the KINE. to thank the many numerous inquirers concerning his progress following his recent operation. He is still in the nursing home, but the week-end report of his condition was highly favourable.

S. E. Roberts for Elmers End

Hugh James Horne has been appointed manager of Odeon, Derby, to succeed **S. E. Roberts**, who has been transferred to the new Odeon, at Elmers End, Kent. Mr. Horne, who originally had considerable experience in the dance hall business, has managed kinemas in various parts of England, and he has decided to mark his new appointment by entering into matrimony next month. His bride to be is Miss Hilda Lumsden, daughter of Chief Inspector Lumsden, of Manchester Dock Police.

G. E. Weller May, house manager of the new Warwick kinema, Sale Moor, near Manchester, which opened on Friday, August 4, formerly supervised the stage lighting at the Altrincham Garrick Theatre for four years. He was associated with the Loughborough College Dramatic Society, and has played in Frank Fortesque's companies.

He assisted W. Gordon Smith, managing director of the Warwick, with stage productions during the time Gordon Smith held managerial positions at the Pyramid, Sale, and the Longford, Stretford.

Wedding Bells

Congratulations to **Frederick James Clark**, popular manager of the Empire, Huddersfield, who was married on Monday (August 7) to **Miss Frances Barbara Rush**, of Liverpool. The wedding took place at the St. Patrick's Catholic Church in Huddersfield, where Stanley Bishop, organist from the Ritz kinema in the same town, rendered the music. A reception was held afterwards in the Ritz café.

Mr. Clark has held the post of manager of A.B.C.'s Empire since November, 1938, and prior to this appointment was relief manager for the J. F. Emery circuit's houses in Birmingham. Starting in the managerial side of the business in May, 1937, he obtained a position as assistant manager of the Hippodrome, Sheffield, and after a period as relief manager was appointed house manager at the Savoy, Leicester.

The marriage has taken place of **J. Burns**, manager of the Regal, Lichfield. Mr. Burns has been with County Cinemas for the past seven years.

R. O. Wilson Kitchen has been appointed general manager of the Regal, Rayleigh, Essex, controlled by H. W. Allwood. Mr. Kitchen has extensive experience in the Trade, especially in connection with management.

David Rose, chief of Paramount British, chats with Will Fyffe, after the Trade show of BEAU GESTE (Paramount).

Legal "Snag" Prevents S.O. for Militia

OSWESTRY JUSTICES TO SEEK POWERS

A FEW weeks ago exhibitors in Oswestry (Shropshire) sought permission from the Licensing Justices to open on Sundays for the benefit of the Oswestry militia camp. Permission was given by the justices, but it subsequently transpired that special statutory powers for Sunday opening would have to be obtained by the Oswestry Town Council before the Sunday licence, approved by the justices, could be made legally operative.

When the subject came before the Town Council, the Mayor referred to the obstacle which made the licence inoperative without special powers as a "legal snag." After remarking that the opening of the kinemas on Sunday nights would keep at least 2,000 men off the streets, the Mayor added that he had received a letter from the chaplain, the Vicar of Oswestry (Rev. Prebendary E. Moore Darling), signed by him and by the Vicar of Holy Trinity Church, Oswestry (Rev. G. L. Strange), stating that it was the opinion of the local Church of England clergy that the reasons for the opening of the kinemas on Sunday for the Militiamen were overflowing, considering the addition to the population of 3,000 or more.

During the meeting, a communication was read from the Commandant of the Oswestry Militia Camp intimating that it would be a boon to the Militiamen if the local kinemas could be opened for them on Sunday evenings.

It was decided by ten votes to seven to take steps to obtain Statutory powers for Sunday opening.

Bromsgrove Favours Sunday Opening

The Bromsgrove U.D. Council by nine votes to eight recently declared itself in favour of Sunday opening of kinemas. Subsequently, however, a town's meeting rejected the proposal by 358 votes to 205. A poll was demanded, and this was taken last week. It resulted in the council's decision being upheld by 2,748 votes to 1,955, or a majority in favour of 793.

CENSORSHIP FOR KINEMA POSTERS?

Objections at Prestatyn

A short time ago the Prestatyn (North Wales) Council decided to register their objection to certain types of posters advertising films which were being shown in kinemas in the district. A protest was made that these posters tended to have a demoralising effect upon children.

The Prestatyn Council's complaint was referred to at a meeting of the Flintshire Education Authority, who were asked to take steps to ensure a better supervision and a stricter censorship being exercised over film poster advertising.

Liverpool Fire Scare Sequel

MAN ON "DANGER TO PUBLIC" CHARGE

LIVERPOOL magistrates, on Friday, again had before them James Clifford Terry, aged 27, Pansey Street, Sandhills, Liverpool, who was charged with behaving in a disorderly manner at the Burlington kinema. He was also charged with "causing a nuisance which was dangerous to public safety by igniting an inflammable substance in the kinema."

It was alleged that Terry, seated among the audience, lighted some inflammable substance—a piece of celluloid was suggested—which caused a flash and a certain amount of smoke. A panic ensued. Accused was attacked by members of the audience, and had to be rescued by members of the fire brigade.

J. S. Watson, who defended, said Terry was in no way responsible for the occurrence. He was an Irishman, but had no connection whatever with the I.R.A. or any other Irish political party. Because of the wrath of the crowd Terry was in hospital for four days.

The magistrates ordered a remand for seven days. Bail was refused, the presiding justice remarking that it might be better for Ferry's own safety.

ONE ATTENDANT TO 100 CHILDREN

Rotherham Stipulation

At a meeting of the Rotherham Borough Council, last week, Ald. Hall said that a minute of the Watch and Fire Brigade Committee relating to children's performances in kinemas was not in accordance with the decision of the committee.

This was "That the various kinemas in the borough to be notified that, although it is not the duty of the Watch Committee to interpret the number of attendants to be employed within the meaning of the Children and Young Persons' Act, 1933, it is their opinion that at least one adult attendant for 100 persons should be provided, and a less number is not sufficient to meet the requirements of the section.

There was a second clause also framed as an expression of opinion, he said, whereas the committee were emphatic about making it a condition that where a purely children's performance was given the third floor should in no case be used for children. Both propositions were carried.

T. E. SHEA ELECTED VICE-PRESIDENT OF E.R.P.I.

Director for Technics

T. E. Shea, formerly of Bell Telephone Laboratories, was elected vice-president of E.R.P.I. as from August 7. He becomes director of engineering and will have charge of all technical activities for the company in both New York and Hollywood. Mr. Shea succeeds H. G. Knox, who resigned on medical grounds.

In appointing Mr. Shea, T. K. Stevenson, E.R.P.I. president, said: "The long-range development programme adopted by this organisation demands the closest possible working relationship with Bell Telephone Laboratories. Mr. Shea brings to his new responsibilities a strength of technical background which is unique in the field.

Scholastic Record

T. E. Shea graduated in electrical engineering from Massachusetts Institute of Technology. After two years there as instructor he entered the Western Electric Co. and shortly thereafter he transferred to the engineering department which later became Bell Telephone Laboratories.

Here he first had charge of the development of electric wave filters and equalisers, Carrier telephony, transatlantic radio, and television employ networks which were developed under his supervision.

Ben Jay, chief of Ben Jay Cinemas, (left) inspects the JESSE JAMES (20th Century-Fox) street stunt arranged by manager Segal (centre) of the De Luxe Kinema, Hastings.

New Private Companies

Northeast Cinemas, Ltd.—Registered August 3. Capital, £100 in 100 shares of £1 each. Kinema proprietors, etc. Solicitors: Bartlett and Gluckstein, 199, Piccadilly, W.1.

Sighthill Cinema Co., Ltd.—Registered in Edinburgh August 1. Capital, £17,000 in 17,000 shares of £1 each. Kinema proprietors, etc. Qualification: 500 shares.

Wembley Enterprises, Ltd.—Registered August 2. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors, etc. Claude Luxenburg signs as director. Solicitors: Isadore Goldman and Son, 9, Southampton Place, W.C.1. Registered office: The Capitol Cinema, Empire Way, Wembley, Middlesex.

Mersey Sales Co., Ltd.—Registered August 1. Capital, £100 in 100 shares of £1 each. Manufacturers of and dealers in kinema machines, films and accessories. Directors are: Ernest A. Davis, 34, Pitville Avenue, Mossley Hill, Liverpool, 18; Wm. J. Bloor, 13, Wayville Close, Pitville Avenue, Liverpool, 18 (both directors of Aeromodels, Ltd.). Secretary: W. J. Bloor. Registered office: Cooper's Buildings, 12, Church Street, Liverpool, 1.

INCREASE OF CAPITAL

I.P.A. (Westminster), Ltd., printers and developers of paper and celluloid films, etc., 8-12, Lambeth Palace Road, S.E.1.—The nominal capital has been increased by the addition of £3,000 beyond the registered capital of £1,000. The additional capital is divided into 3,000 ordinary shares of £1 each.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Standard Kine. Laboratories, Ltd. (dissolved), Rythe Works, Portsmouth Road, Thames Ditton.—C. M. Duncan, of 19a, Coleman Street, ceased to act as Receiver on July 26, 1939.

Gaiety Theatre (Manchester), Ltd. (formerly Gaiety Cinema (Manchester), Ltd.), 2, John Dalton Street, Manchester.—W. A. Nixon, incorporated accountant, of 31, Victoria Buildings, St. Mary's Gate, Manchester, was appointed Receiver on July 28, 1939, under powers contained in debenture dated August 11, 1938.

SHARE MARKET

Slight Revival

INTERVENTION of the August Bank Holiday competed strongly with the slight revival of interest in the kinema share market caused by the excellent A.B.P.C. profits and the satisfactory G.-B. report. The tendency was still rather better than of late, but business, of course, was on a small scale.

African Theatres rose 6d. to 32s. 6d., Capital and Provincial News 1½d. to 3s., Gaumont-British 10s. Ordinary 1½d. to 2s. 10½d., Gaumont-British "A" Ordinary ¾d. to 1s. 3¾d., Gaumont-British 4½ per cent. Debentures £1 to £74, General Theatres 6½ per cent. Debentures £1 to £83, and P.C.T. Construction 7 per cent. Preference 3d. to 21s.

Among the declines were A.B.P.C. Preference, which fell 10½d. to 18s., A.P.P.H. 6d. to 12s., Moss' Empires Ordinary 3d. to 19s., P.C.T. "A" Preference 4½d. to 22s. 9d., and Scophony 4½d. to 2s. 9d.

DROP IN RADIO CORP. PROFITS

Decrease in Half-Year Returns

Radio Corporation of America reports a net profit of $724,091 for quarter to June 30 last compared with $1,086,955 for the corresponding period of last year.

For the quarter to March 31 this year earnings amounted to $1,448,110, and the total for the half-year is $2,172,201, equal to 4 cents per common share, compared with $2,524,756, of 6 cents per share in the first half of 1938.

For the whole of 1938 the company earned $4,189,330, after preferred dividends equivalent to 30 cents per share on the common, and paid 20 cents for that year.

20th-Fox Earnings

Twentieth-Century-Fox in the 26 weeks ended July 1 earned $2,323,000 (93 cents), against $3,419,000 ($1.55) in the 26 weeks to June 25, 1938.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord.	32/-xd.	32/6	+ -/6
Assoc. Brit. Pic.Corp.5/-Ord.	12/4½	12/4½	—
6% Pref.	18/10½	18/-	—/10½
5% Debs.	£97½	£97½	—
A.P.P.H. Ord.	12/6	12/-	— /-6
Assoc. Talk. Pic. Ord. 5/-	-/2½	-/2½	—
Baird Tel.20% Pf. Ord.2/6	-/10½	-/10½	—
Defd. Ord. 2/6	1/1½	1/1½	—
Brit. & Dom. Films £1	-/9	-/9	—
Brit. Lion Pref. Ord.	2/9	2/9	—
Capital & Prov. News 5/-	2/10½	3/-	+ -/1½
Gains Pic. Ord. 10/-	2/1½	2/1½	—
Gaumont-British Ord. 10/-	2/9	2/10½	+ -/1½
"A" Ord.	1/3	1/3½	+ -/0½
5½% 1st Pref.	10/4½	10/4½	—
4½% New Debs.	£73	£74	+ £1
General The. Pref.	7/1½	7/1½	—
6½% 1st Mort. Deb.	£82	£83	+ £1
London Pavilion £1 Ord.	9/6	9/6	—
6% £1 Pref.	16/3	16/3	—
Ldn. and District	-/4½	-/4½	—
Mdme. Tussaud New 1/- Def.	1/9	1/9	—
£1 Prefd. Ord.	15/-	15/-	—
Moss' Empires £1 Ord.	19/3	19/-	— /3
£1 Cum. Pref.	15/-	15/-	—
Odeon 5/- Ord.	6/-	6/-	—
6% Pref.	13/3	13/3	—
5% Debs.	£75	£75	—
P.C.T. Ord. 10/-	21/3	21/3	—
7½% Ptg. Pf. Ord.	19/-	19/-	—
Cum. "A" Pref. £1	23/1½	22/9	— -/4½
"B" Pref. £1	20/3	20/3	—
Const. 7% Pref.	20/9	21/-	+ -/3
Scophony 5/- Ord.	3/1½	2/9	— -/4½
Sound City (Films) 5/- Ord.	-/7½	-/7½	—
6% Pref.	2/6	2/6	—
Stoll Th. Corp.	1/9	1/9	—
Twentieth Cent. 5/- Ord.	-/3	-/3	—
6% Pref.	-/9	-/9	—
Union Cinemas Ord.	-/7½	-/7½	—
1st Pref.	3/9	3/9	—
2nd Pref.	1/3	1/3	—
UnionCine.Sub.Props.6% Pf.	11/6	11/6	—
4/- Ord.	3/9	3/9	—

£1 shares unless otherwise stated.

Great Increase in W.B.-F.N. Activity

THIRD MORE FILMS SCHEDULED

Herbert Mason Starts

Increased activity in British production is well illustrated by the Warner Bros. First National Studios, where David MacDonald's "The Midas Touch" will be the sixth subject to be completed this year. Before the beginning of next year Sam Sax, executive producer at the Teddington Studios, hopes to complete at least another six features, a considerable increase on the previous year's figures of eight subjects only.

"The Midas Touch," with Barry K. Barnes, Judy Kelly and Frank Cellier, and David MacDonald directing, reached the cutting and editing stage this week.

Herbert Mason moves in on Tuesday from location to do interiors on a subject tentatively titled "Doctor O'Dowd," in which Peggy Cummins, Warner Bros.' 14-year-old discovery, makes her screen debut with Shaun Glenville, celebrated star of stage and variety, with James Carney and Patricia Roc in the romantic leads.

This will be followed by a new Max Miller comedy, to be directed by Joseph Henabery, and Brock Williams is working upon a mystery thriller soon to go into production.

"George and Margaret," a screen version of the record-breaking stage hit, will follow with probably Henabery directing. It is hoped to make at least two further subjects, yet to be selected, before the year is out.

REALISTIC AIR SCENES

"An Englishman's Home"

On a secret R.A.F. location "somewhere in England" flying scenes are being shot for the Aldwych film, "An Englishman's Home."

Last week producer Neville E. Neville visited the location and went up in a 'plane from which cameramen were photographing bombers and fighter machines which, in the story, are supposed to be enemy squadrons invading Britain.

Photo shows producer Neville (left) examining the bomb rack of one of the 'planes used in AN ENGLISHMAN'S HOME (Aldwych). With him are production manager Jack Martin and assistant director Neilson Baxter. Picture is for U.A. release.

ELIZABETH ALLAN FOR IRVING ASHER

"WHAT IMMORTAL HAND"

Fleet Air Arm Film Preparing

Elizabeth Allan will play the star rôle of the slum girl who becomes a famous West End mannequin in the Irving Asher screen version of the new novel by James Curtis, "What Immortal Hand," which takes the floor very shortly and is the next Irving Asher production.

It is intended that sequences showing the interesting activities of the Fleet Air Arm shall be included in the film having a British Navy background which Irving Asher is planning for early production. It will be recalled that he was to have shown impressive military air sequences in "Q Planes," but owing to the production of the picture coinciding with the height of the international crisis, planes lent for these sequences had to be recalled.

It is probable that Asher will be the first producer to fly to America as he has booked a passage for next month on the "Yankee Clipper."

FYFFE AS SCOTS JEWELLER

"They Came by Night"

In "They Came by Night," adaptation of Barre Lyndon's stage thriller, which is now being directed by Harry Lachman at Islington Studios, Will Fyffe appears as a prosperous London jeweller—a dour, resentful old gem expert, who lives in Victorian attire and is endeavouring to conduct his shop in the ordinary manner with the shadow of his brother's suicide hanging over his head, brought about by his illicit association with a gang of gem thieves.

Shooting is now centred on the interior of a bullion vault, where a large-scale robbery takes place. Several members of the notable cast are engaged on this set, including Will Fyffe himself, Cees Laseur, the noted Dutch actor, Wally Patch, Hal Walters, Sylvia St. Claire and Leo Britt.

"They Came by Night" is now in its third week of production under the direction of Harry Lachman, who makes his return to British Studios with this picture.

Maurice Ostrer is in charge of production, with Edward Black producing for Twentieth Century Productions, Ltd., of which Robert T. Kane is managing director. Jack Cox is at the cameras.

BASRA AT DENHAM

Oriental Seaport on the Colne

A part of Basra has been reconstructed at Denham for Alexander Korda's "The Thief of Baghdad." A stretch of the Colne, 200 yards long, is now built up to represent the city when it was one of the busiest ports in the East. Fifteen huge dhows, their sterns rising 25 ft. out of the water, with the gay coats-of-arms of the owners painted in dazzling colours, make a bright contrast with the dark mud and swirling water.

Each dhow has its own particular colour scheme. The owners, according to their importance as merchants, use more and brighter colours with which to decorate their craft.

The unloading of the ships is carried out by hurrying, busy little sampans, manned by two or three Chinese, who manœuvre their craft in skilful manner. Bamboo rafts, with sails made of matting, glide by on the tide, their owners unconcerned about the business of the port.

Property man Len Short has had the greatest difficulty in obtaining the correct "props" to give authenticity to this typical Eastern port, which is one of the most colourful river scenes yet filmed at Denham. Michael Powell, who is directing these exteriors, is getting thoroughly into the atmosphere of the East.

"'ULLO CHUMS"

Syd Walker Completes

Syd Walker's latest picture, "What Would You Do, Chums?" in which he is portrayed as the famous Junk-man Philosopher, has been completed at M.P. Studios, Elstree.

Produced by John Corfield, of British National Films, Ltd., this real and human picture, which shows how Syd Walker solves one of his famous problems, was directed by John Baxter. The cast also includes Jean Gillie, Cyril Chamberlain, Jack Barry, Wally Patch, Gus McNaughton, and Peter Gawthorne.

"What Would You Do, Chums?" will be distributed by Anglo-American Film Corp., Ltd.

VEIDT SIGNED

It is understood that Conrad Veidt, whose work in "Spy in Black" was acclaimed by critics, has been signed by Irving Asher to appear in a series of films.

"OLD BILL"

Ian Dalrymple to Direct Legeran Film

Ian Dalrymple, brilliant young British scenarist, whose work on such films as "Pygmalion" and "The Citadel" brought him world renown, has been chosen to direct "Old Bill," one of the films to be produced by the newly formed company, Legeran Films, Ltd., for release by General Film Distributors.

This will be Mr. Dalrymple's first directorial assignment. He has had considerable experience in all branches of film making.

For some time he was supervising film editor for Gaumont-British and Gainsborough Studios and was responsible for the adaptation of "South Riding" and "Storm in a Teacup," co-directing the latter film.

Harry Lachman, who, after a long absence, returns to production in this country, rehearses Will Fyffe and John Glyn-Jones in THEY CAME BY NIGHT (20th Century) at Islington.

Film Studio at Guildhall School of Music

REGINALD DENHAM IN CHARGE

A model film studio, with flood-lighting, microphones, observation rooms and recording apparatus, is being installed at the Guildhall School of Music and Drama, and will be in action at the school in September after the summer vacation.

Edric Cundell, who succeeded Sir Landon Ronald as principal about a year ago, believes that the Guildhall School will be the first school in Great Britain, if not in the world, to be equipped in this way.

He considers that such facilities for students of music and drama are overdue, as broadcasting and the films now play so important a part in the professional life which most students are likely to follow.

The film acting and television work of the school have been placed in the hands of Reginald Denham, a former student, who has had much experience as a producer.

The new department is also supplemented by training facilities in scenery and costume designing and making under the direction of Guy Sheppard.

"BE PREPARED"

BUCHANAN FILM FOR BRITISH LION

Jack Buchanan proposes to resume production at Riverside studios with a comedy of the Territorial Army, "Be Prepared," which he will co-direct with Leslie Hiscott and in which he will star.

The script has been prepared for an original story by Jack Buchanan and Douglas Ferber, and Noel Gay has written two song numbers.

Shooting starts on August 16. Tom Morahan is the art director and Teddy Baird assistant director.

British Lion will release.

Regulating the Newsreel

PROPOSED BILL

"Unreasonable Distribution Restrictions"

The object of the "Cinematograph News Films (Prevention of Abuses) Bill," which Sir Graham Little introduced into Parliament last week, is explained in a preliminary memorandum. This states:—

"The general object of this Bill is to prevent unreasonable restrictions being imposed on the distribution of kinematograph news films in Great Britain.

BOARD OF TRADE POWERS.

"Clause 1 accordingly provides that the Board of Trade will be empowered to impose regulations on those engaged in the business of making and distributing such films for the purpose of preventing such restrictions.

"In particular the Board of Trade will be empowered to make regulations invalidating any contract under which conditions are imposed compelling makers or distributors of news films to limit the supply of their products to any particular class or classes of exhibitor.

"The Board could also by regulations impose an obligation on companies making and supplying newsreels that would render supplies of news films available to all requiring them for exhibition on payment of the appropriate charges."

TWO CLAUSES.

The Bill consists of two clauses, as follows:—

"1.—(1) As from the commencement of this Act no person shall carry on the business of making or distributing news films in Great Britain except in accordance with such regulations as may from time to time be in force under this Act.

"(2) The Board of Trade may make regulations for the purpose of preventing all unreasonable restrictions or discrimination with regard to the distribution of news films, and may in particular make regulations to provide that any agreement made after the commencement of this Act shall be invalid if and so far as it purports to impose on any maker or distributor of news films an obligation (which is, in the opinion of the Board, unreasonable) to restrict delivery of such films to any particular class or classes of exhibitor, whether by price discrimination or otherwise.

£100 PENALTY.

"(3) If any person contravenes any of the regulations under this Act he shall be liable on summary conviction to a fine not exceeding £100.

"(4) For the purpose of this Act news film shall be held to be any film consisting wholly or mainly of photographs which at the time they were taken were means of communicating news.

"2.—(1) This Act may be cited as the Cinematograph News Films (Prevention of Abuses) Act, 1939, and shall come into force on the first day of January, nineteen hundred and forty.

"(2) This Act shall not apply to Northern Ireland."

"TRAITOR SPY"

Walter Summers at Welwyn

Work started last week on the Pathé vehicle "Traitor Spy," which Walter Summers is directing at Welwyn studios.

Based upon the well-known story of J. H. C. Jacobs, the film features Bruce Cabot, Marta La Barr and Tamara Desni.

John Argyle is the producer.

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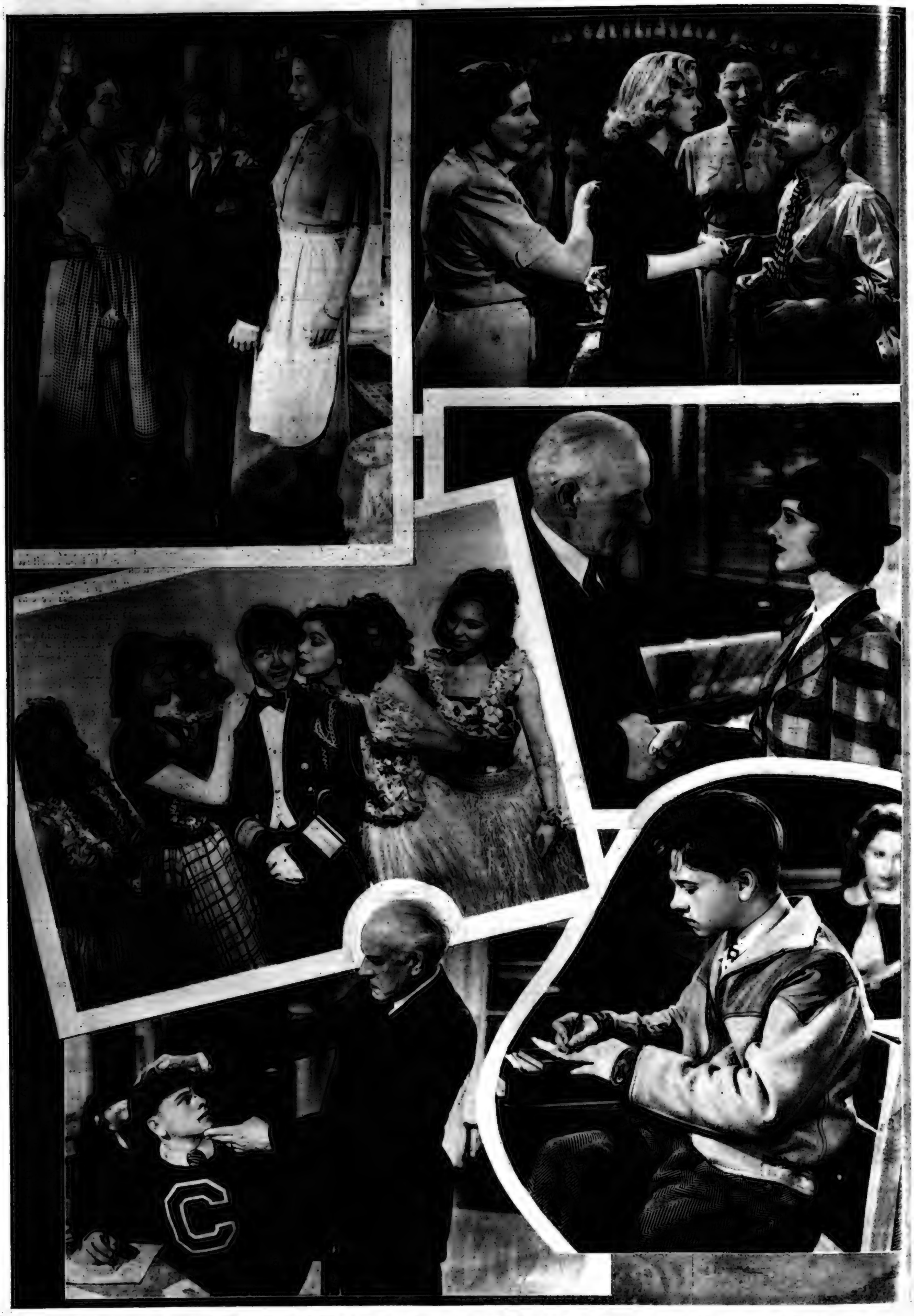
"ANDY HARDY GETS SPRING FEVER"



Scenes from ANDY HARDY GETS SPRING FEVER which Metro-Goldwyn-Mayer will Trade show on Friday, August 11, at 6.30 p.m., at the Cambridge Theatre. Mickey Rooney is starred with Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford and Sara Haden. W. S. Van Dyke directed.

The KINE YEAR BOOK
PRICE 15/- POST FREE
THE TRADE'S ENCYCLOPAEDIA

OBSERVATION WINDOW

PROJECTIONISTS' DAY AT WORLD'S FAIR

A Suggestion that the Guild Sends Representative

TRIPLE-HEAD PROCESS PROJECTOR

DETAILS have been sent me of a proposed display for "Projectionists' Day" at the New York World's Fair. The proposal is that a platform, roofed over but open on all sides, should be equipped with a modern sound projector, showing a film on a large screen; alongside it would be a machine of 1905, projecting a film of that period. F. H. Richardson, in "Better Theatres," suggests that the Guild of British Projectionists should be invited to send a representative on this occasion.

T. O'BRIEN, secretary of the N.A.T.K.E., informs me that preliminary arrangements have been made to call together the Union's panel of technical advisers to examine the union's scheme for training projectionists. The interest evinced at the N.A.T.K.E. Conference makes an early start advisable. The Union does not think it either necessary or desirable to defer the matter by reason of the holiday season, nor to await the support or otherwise of Trade associations, but will get on with the formulation of its plans for the early establishment of a technical institute and invite the co-operation of approved Trade organisations accordingly.

EXPERIMENTS recently made in the Kodak laboratories have demonstrated the interesting fact that the failure of the reciprocity law materially lessens at low temperatures, and disappears at the temperature of liquid air. The reciprocity law states, of course, that any constant product of time and illumination intensity will produce an equal exposure in the emulsion, but experience shows that very short-period exposures at high illumination levels actually give less equivalent exposure than an exposure having an equal time-intensity product, but with a longer exposure at lower illumination.

TESTS were made with four emulsions, two types of panchromatic, a non-chromatised, and an orthochromatic. In every case, the curves plotted of time-intensity against intensity show a marked curvature at 20 deg. C., but a perfectly straight line, parallel with the axis, at 186 deg. C. A suggested explanation is that the reciprocity law failure is due to local heating of the emulsion resulting from lengthy exposure times, which at this low temperature has no effect.

ALL complaints of excessively long kinema programmes are surely eclipsed by a Paris kinema, which advertises its programme in kilometres! A photograph of the entrance, reproduced in *Cinématographie francaise*, shows the bold announcement: "Permanent—12 kilomètres de films pour price ordinaire d'une place." Nearly an eight-hour programme! Is there no British exhibitor willing to break this record and uphold the honour of British audiences for endurance?

PROJECTIONISTS often suffer from eye-strain, and it is obvious that a treatment to reduce the irritation plus an expedient to remedy the cause is the solution to the problem. A doctor prescribed for one projectionist the following solution:—Concentrated boric acid 2 parts, camphor water 1 part, rose water 1 part. Shake thoroughly. Bathe the eyes, using eye-cup, morning and night. Don't let up the treatment when the condition improves. This may not work for everybody, but it benefited considerably one man.

TO cut down irritation use glasses that have a tinted lens, to reduce the irritating waves that are harsh on the eyes. A lens ground with a slight convexity, called a toric lens, will reduce further chances of glare. Consult your optician regarding the proper choice of lens.

THE general construction, use and application of a special triple-head projection mechanism which has been in use in the Paramount Studio for transparency process work is described in the October issue of the S.M.P.E. journal. This device permits the projection of three separate background positions through three separate projection heads, superimposing the images upon a single screen to form a single registered image of greater size and brightness than would otherwise be possible.

S. T. Perry, who will preside at the Guild of Projectionists' National Council Meeting at the Forum, Villiers Street, W.C., on August 13, at 11.30 a.m., when the question of projectionist training will be fully discussed

THE Barrow-in-Furness Watch Committee has imposed a charge on each kinema of 10s. 6d. for the inspection of the electrical installations prior to the issue of licences.

SPOTLIGHT.

The Art of Colour Lighting

EXPERT'S LECTURE TO DEVON AND CORNWALL COURT

MEMBERS of the Devon and Cornwall Court of the Guild of Projectionists who met on Sunday, July 30, at the King's Cinema, Camborne, by kind permission of Sound and Movement Cinemas, Ltd., heard an interesting lecture on "Colour-lighting in the Kinema" given by E. Faraday, of Holophane, Ltd.

Mr. Faraday concluded his talk with a series of slides showing the various ways in which colour-lighting is used for decoration purposes and by demonstrating the Holophane installation at the King's Cinema. Mr. Faraday received a hearty round of applause for his work, which was unanimously agreed to be yet another addition to the excellent lectures being provided for the Court.

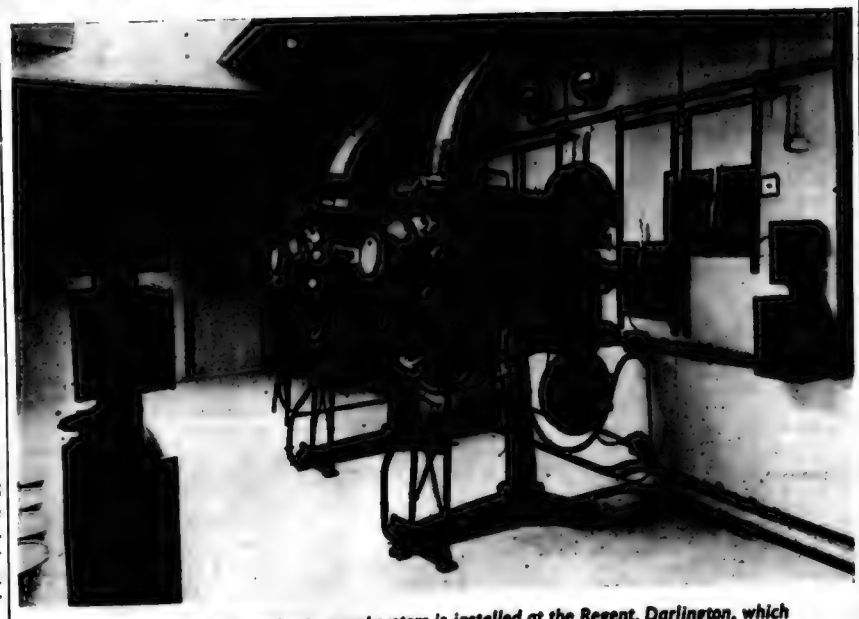
While the members were being shown over the theatre by Mr. Faraday and Mr. Parker, the circuit supervisor, the Court Committee got together and decided that as the secretary, A. E. Battrick, had handled all Court business to date, he should represent the Court at the General Council meeting on August 13.

The secretary put before the Committee a scheme whereby approach could be made to the C.E.A. and a joint committee formed. This, together with other suggestions, will be put forward at the General Council meeting.

Committee members present were K. C. Johnson, chairman; P. A. Duncan, vice-chairman; H. M. Williams, educational officer; J. Howell and E. L. Smith, treasurers; D. Sanders and M. Leacey, Committeemen, and the hon. secretary, A. E. Battrick.

Seven new members were enrolled.

THIS WEEK'S PROJECTION ROOM



Western Electric Mirrophonic sound system is installed at the Regent, Darlington, which is equipped with Simplex projectors

SHIP CARBONS

New Screen Lighting for Odeons

BLACK SURROUND TO BE ABOLISHED

EQUIPMENT of the next Odeon to open will include a the special method of presenting the picture on a screen with a light surround instead of the usual black surround.

Of course, it is well known that a light surround itself is not a new principle. What is different is the process by which it is intended to apply the idea at the Odeon.

Briefly, it consists of collecting scattered light from the projector beam and reflecting it on to the borders of the screen. This light will have a hue, when colour films are being projected, composed of all the colours included in the screen.

Instead of being sharply framed in a dark surround, which, it is claimed, causes colours to have an unnatural effect—the picture will thus merge off at the edges, thereby reproducing conditions under which real-life scenes are normally viewed.

WESTINGHOUSE RECTIFIERS ON EXHIBITION

Many and Varied Applications

The very rapid advances that have been made in the development of Westinghouse metal rectifiers are demonstrated at the Engineering and Marine Exhibition, where the Westinghouse Brake and Signal Co., Ltd., have an exhibit which also shows the numerous new applications of their equipment which have been involved.

Among the exhibits is the "Westat" constant voltage rectifier, a new rectifier which compensates for all variations in mains supply and gives a smooth constant voltage irrespective of load at a very high overall efficiency.

It can be used to operate a constant potential floating battery system and holds the battery potential between extremely close limits. Should the battery become discharged, it rapidly recharges at a predetermined maximum current until the present floating voltage is reached. This equipment will be demonstrated under working conditions.

A static phase converter has been developed, which is very efficient; the equipment is small and relatively inexpensive, and it would appear to be suited to any application where three-phase is required from a single-phase supply. It will be demonstrated by means of a variable speed three-phase motor operating from a single-phase supply through the phase converter.

Other demonstrations will include electro-deposition, battery charging and the operation of a magnetic separator, lifting magnet and motor, and other D.C. apparatus from A.C. mains through Westinghouse metal rectifiers.

In addition, there will be a representative range of rectifiers for change-over purposes, while numerous applications too large to be shown on the stand will be depicted by means of photographs.

OPERATOR CHECKS FIRE IN BOX

Wallsend Outbreak

A fire which broke out in the operating box of the Royal Cinema, High Street, Wallsend, was suppressed by the projectionist, Edward Wanley, with an extinguisher and wet blanket. He received burns, for which he was subsequently treated.

There was no panic, members of the audience remained in their seats, and the show, after a short interval, was continued.

When the Wallsend Fire Brigade arrived, under Supt. F. Finlay, the fire was under control. It did not spread outside the box, but a quantity of film was destroyed and a projector damaged.

Mollo and Egan, Ltd., and M. and E. Equipment, Ltd., have now moved to 93 Park Lane, W.1. Telephone: Mayfair 8681

With the Managers of Kent—RAMSGATE

"Showmen"—*but where's the* Showmanship?

FAILURE TO CAPITALISE ON ★ BRITAIN'S FRONT-RANK STAR ★

THERE was a prevailing atmosphere of gaiety and festivity when I entered Ramsgate, the next stopping-place in my tour of Kent's holiday-resort showmen. Only a day or two previously, popular film star Merle Oberon had visited the town at the invitation of the Mayor, A. B. C. Kempe, J.P., to assist in the judging of the season's carnival queen and later, the fortunate young lady, in company with Miss Oberon and the civic head, made a trip to Ostend, where, I gather, they were fêted enthusiastically.

What struck me as decidedly strange, however, especially in view of the well-known personality who helped to select the Queen, was the fact that none of the local kinemas took any particular part in the celebrations. Apparently they were not at all interested in this ideal opportunity for widespread publicity, for one executive of a local kinema told me that on a previous occasion a film notability and attendant personages toured the halls "and interrupted the show," adding that "they didn't want that kind of thing any more."

Trade Conditions

Such is the outlook on showmanship in Ramsgate.

From the kinematograph Trade's point of view, Ramsgate is a peculiar town, for kinema competition has been reduced to a simple battle between one circuit and a co-operative body of several local exhibitors. When Odeon began to build about three years ago, existing entertainment promoters decided on that unity which is said to give strength. H. Edward Bawn, son of the one-time famous music-hall artiste, together with Fred Alexander and R. V. Crow, combined to form Balexcro Theatres, which now controls the four other places of amusement in Ramsgate—Pavilion, Palace, Picture House and King's Theatre.

At the King's I met Mrs. Miller, sister of Mr. Crow, who told me she has helped her brother there for the past 26 years with the involved and extensive work concerned with management. Every seat in the house—even the sixpennies—can be booked in advance and, in addition to her kinema duties, Mrs. Miller assists in the organisation of East Kent Film Transport Co., which Mr. Crow formed at the time of the railway strike to supply over 30 halls in and around Thanet with their film programmes.

Situated right on the front by the harbour is the Pavilion, where I met manager H. J. Luff, who has been there for 14 years—first as stage line-boy, then projectionist and now in control—since the house was rebuilt and refurnished. His duties cover the management of a kinema, two cafés and a roof-garden dance floor, and during the summer season business can be strenuous.

At the Palace, managed by Frank Waller, who used to be musical director at the theatre, a season of vaudeville is at present being given and here Ramsgate has stolen a march on Margate, for the company in residence is no less than Leslie Fuller's "Ped'lers"—which for years has delighted Margate audiences. At other times of the year the Palace presents stage plays, variety, films and (during Christmas) pantomimes.

Atmosphere of the Orient

The only instance of real showmanship I noticed in Ramsgate came from the Odeon, where Leslie G. Smith, who took charge only three months ago after having been at Walton-on-Thames for some time, was running "The Mikado" (G.F.D.). To suggest the Oriental atmosphere, a colourful system of decorations had been effected in the foyer with orange blossom, the name of the film in large red and black "lacquer" letters, life-size cut-outs of the chief characters, coloured lighting effects and a number of displays of L. T. Piver's "Trèfle Incarnat" face powder.

The latter display was a reciprocal gesture in return for publicity provided by four chemists and several music dealers around the town, who advertised the film in their windows.

Lacking the mass appeal of Margate and Ramsgate provided at these lively resorts by Dreamland and Merrie England, Broadstairs, the last stage in my tour, offers quieter and less strenuous entertainments with two kinemas well to the foreground. These two houses, the Picture House and the Royalty, are both owned by a local company, Sax Cinemas, Ltd., of which Frederick B. Salt is managing director.

Mr. Salt was elsewhere when I called, but I had a chat with his house manager, James W. Lawrence, who, starting as projectionist at the Picture House 18 years ago, became manager there six years back and moved to the seven-year-old Royalty when Sax Cinemas took them both over some months ago. A Sax Cinemas Serial Circle is run for the youngsters at the older house and already has 400 members who are given a Saturday matinée with competitions, community singing and other features.

Mr. Lawrence told me that both halls are barred by Margate and Ramsgate, one bar extending to two weeks—which is awkward for booking. Stunt publicity is indulged in occasionally.

Missed Chances

On several occasions during my tour I discovered many outstanding instances of missed opportunities for putting over publicity and, strangely enough, these occurred more frequently in the bigger towns. In many cases, profitable—and obvious—mediums for advertising were completely overlooked—namely, car parks, hotel lobbies, guest houses, etc.

As the first place a motorist makes for on his arrival at a holiday resort is a car park, surely this centre offers ideal conditions for the distribution of matter relating to the town's amenities, especially with regard to entertainment. Realising this fact, numerous showmen have capitalised the parks with very favourable results, but I was genuinely surprised when I arrived at a well-known town recently to find that local stores had stolen a march on managers in this respect.

After leaving my car, the attendant handed me an attractive two-colour card folder labelled "Local Information," which, besides giving details of a concert party, high tide table, bathing facilities, post, etc., contained particulars of a circus *in the next town*. But not one word concerning the local kinemas!

If car park attendants can distribute commercial advertising folders, why should they not hand out publicity for at least one of the local picture theatres? I found this particularly surprising, because the town possesses some of the most lively showmen in the country, whom I should have expected to seize such a chance with open hands.

C. R. Probert

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★ **STRENGTH** Each of over 400 models has a seasoned hardwood frame—in every upright strand of fabric there's a heart of special steel.

★ **BEAUTY** Models can be obtained in any of 36 standard colours, including Gold and Silver, to harmonise with existing colour schemes in lounge or cafe.

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Telephone: Clerkenwell 4541.

Supplied by a local wine merchant, and decorated by G. H. Barker, this lorry included a visit to a local garden fete in its highly successful publicity tour for WINGS OF THE NAVY (First National) at the Forum, West Hartlepool

"FATHER NEPTUNE" TOURS W. HARTLEPOOL

Forum's "Fleet" Sails into Garden Fete

PARTICIPATION in a local garden fête, the construction of an interesting maritime display at the kinema and a parade of Sea Cadets were the three main points of G. H. Barker's exploitation for "Wings of the Navy" (First National) at the Forum, West Hartlepool.

With the assistance of an officer of the Hartlepool Sea Cadets, the foyer was converted into a ship's promenade deck. The two stairways to the circle led to the "bridge," which was equipped with steering wheel and the binnacle used on the R.M.S. *Berengaria*.

On the "promenade deck" a nautical exhibition consisted of model ships and photographs depicting life in the Royal Navy, while the Hartlepool Sea Cadets supplied several fine exhibits of various seafaring equipment.

Relton, wine and spirit merchants, supplied Mr. Barker with a lorry, which was decorated with an effective tableau depicting realistic sea and model ships of the Fleet in action with attendant wings of the Navy—model aeroplanes. When the tableau toured the town, Mr. Clark, car park attendant at the Forum, disguised himself as Father Neptune and sat on a throne watching "the Fleet in Action."

Later, the lorry attended a garden fête in aid of Cameron Hospital, where it attracted a great amount of interest.

On the Tuesday, 200 Sea Cadets attended with band and officers to witness a screening of the film.

ASCOT REPRODUCED AT BIRMINGHAM

"King of the Turf" Stunts

All the colour and atmosphere of Ascot was reflected in the publicity scheme launched by Leslie C. Holderness at the Paramount, Birmingham, for "King of the Turf" (U.A.). In effect, the Paramount was transformed as a racecourse from the entrance gates to the "Royal Enclosure."

Entering from New Street, patrons were greeted with a large horseshoe cut-out carrying the title of the film, a selection of attractive stills and the names of the "runners and riders" (the principals in the cast). The box-office became "The Tote," where inquiries were solicited concerning the "Tote forecast, prices 1s. 3d. to 3s. 6d.," and the doors leading to the main vestibule were labelled "Jockeys, Trainers, Bookmakers, Owners," while cards round the chocolate and cigarette kiosk invited patrons to patronise "The Old Firm."

The different parts of the auditorium were renamed "Enclosure," "Paddock," "Grandstand" or "Royal Enclosure," and cards outside the cloakrooms invited patrons to "Park Here." Notices on the doors of the private rooms at the top of the main stairs read: "Beware of Pickpockets" and "The Oaks Stable," while "the Judge's Box" was Mr. Holderness's own office, where "Objections might be overruled."

"FOUR DAUGHTERS" FASHION SHOWS

Profitable Store Tie-up

One of the features of the publicity campaign of G. Ray, of the Roxy, Birkenhead, to advertise "Four Daughters" (Warner) was his tie-up with the local branch of the British Home Stores.

A window display of summer frocks and beach wear was arranged, and in prominent positions were display cards, the wording of which linked up the merchandise to the Roxy programme. For instance, one card was worded: "'Four Daughters,' for sisters, for mothers—the latest styles in beach and summer wear."

Displays were also arranged in the interior of the store upon similar lines, and in each case stills and art portraits in connection with the film were included.

Swedish Protege's Debut at Slough

LESLIE BANKS SIGNS "PAVEMENT OF FAME"

THE occasion of the personal appearance of Leslie Banks at the Granada, Slough, was chosen as the appropriate time for Liane Linden, Capt. Richard Norton's Swedish protégé, to make her debut before an English audience. At present both stars are playing leading rôles in "The Arsenal Stadium Mystery," which Thorold Dickenson is directing at Denham.

Leslie Banks was greeted by a huge crowd outside the theatre and was given an even greater reception when he was introduced to the audience by R. H. Turton. An impressive scene was arranged on the stage, comprising a table, concrete slab and all the necessary tools for making yet another addition to the Granada "Pavement of Fame."

Mr. Banks then made impressions of his hands and feet on the prepared concrete slab, finishing by signing his name. After the ceremony Liane Linden was introduced to the house.

Leslie Cardew, of the publicity department, Denham studios, accompanied the stars.

"THE SPY IN BLACK" Leader Boost in National Press

"The Spy in Black," the Columbia picture, which opened a première season at the Odeon Theatre, Leicester Square, on August 3, received an unprecedented tribute last week, the *Daily Express* and the *Evening Standard* devoting "leaders" in praise of the film.

The leader writers of both these papers describe it as "a remarkable film," the *Express* prophesying that "it is bound to have an immense success both here and in the United States of America," and the *Standard*: "It holds the audience in high suspense," with each paper stressing the important topical appeal of "The Spy in Black."

"The Spy in Black," Irving Asher's second production for Columbia, directed by Michael Powell, stars Conrad Veidt in the title-rôle, with Valerie Hobson, Sebastian Shaw, Marius Goring and Hay Petrie included in a brilliant cast.

ENTICING THE MUSIC-MINDED

"Great Waltz" at Manchester

The melodious Strauss music in "The Great Waltz" was used by T. J. Griffiths as his angle of exploitation a week before the M-G-M film's screening at the Trafford Picture House, Manchester.

Concealed behind a colourful cut-out display in the foyer was a speaker attached to a P.A. equipment, over which records of Miliza Korjus singing Strauss music was relayed.

Later, suitable posters were attached to the twelve pillars forming the façade of the house, while over the rear of the building, which backs on to the main road, was stretched a 20-ft. banner announcing the film.

Supporting these items, Mr. Griffiths negotiated a comprehensive series of tie-ups which covered furnishers, cycle stores, music dealers, and the electricity company.

Cruising Link for "Pacific Liner"

Sam Newberry, of the Odeon, Norwich, selected the cruising angle to secure a topical boost for "Pacific Liner" (RKO-Radio).

During the play-date, Willsons, the town specialists, made a special display at their showrooms with life-size models, dressed in appropriate costumes, depicting various deck sports. The floor space of the window was transformed to represent the deck of a liner, while the gay atmosphere of the setting was increased by a colourful seascape background. Appropriate posters advised a visit to the Odeon.

LONDON WELCOMES GENE AUTRY

Enthusiastic receptions from the Trade and the public greeted Gene Autry, Republic's singing cowboy, when he arrived in this country with his horse "Champion" last week, to make a tour of the United Kingdom in connection with the Trade shows of COLORADO SUNSET (British Lion). With the popular star was H. J. Yates, managing director of Republic. (1) Gene Autry with Mrs. J. H. Whitney and Herbert J. Yates on the "Manhattan." (2) The All-American Racing team fetes the cowboy star. (3) Sam Smith, managing director of British Lion, welcomes his U.S. visitors, H. J. Yates and Gene Autry. (4) Part of the large crowd which greeted Autry outside the Savoy Hotel. (5) All traffic was blocked by dense crowds in Tottenham Court Road when Gene Autry made his first personal appearance at the Paramount. (6) The cowboy star performs a few tricks in the Savoy Hotel ballroom during the reception luncheon. (7) Herbert J. Yates with John Farley, Postmaster-General of the U.S.A., Gene Autry and Mr. and Mrs. John Roosevelt. (8) Gene Autry during his television broadcast

—Around—the—London—Halls—

LETTING MR. WALKER KNOW ; BRITISH WIN IN FILM BALLOT: GOOGIE WITHERS VISITS FANS AT HAMMERSMITH

★

NO one entering or passing the Walthamstow Granada recently could have overlooked the fact that "Mr. Walker," whose urge for information has become a B.B.C. classic, was about to appear there in the Grand National feature, "I Killed the Count."

A couple of weeks before the screening of the film, patrons were first advised of its coming and asked *not* to send "Mr. Walker" a postcard about it as he knew the film was a winner, but to come along and see for themselves. The following week I found scattered on the floor a heap of postcards addressed to the popular broadcaster, while near-by stood a neat card on an easel, with the message: "We asked you not to send Mr. Walker a postcard, chums. Mr. Walker KNOWS there's a good show here next week."

Across the foyer, dominating all other publicity, stood an outsize postcard, measuring 8ft. by 6ft., addressed to Mr. Walker at the Granada with the intimation "Dear old pal, I'll be along to see you next week in 'I Killed the Count.'" Beside it was the comment on a separate card: "Mr. Walker would like to know who sent him this card—and so would the postman!"

Amid this wealth of publicity for the genial cockney puzzle-solver was a small item of considerable interest which I almost overlooked. On a blackboard carrying white lettering was fixed a small glazed frame in which hung a German Iron Cross. The explanatory wording read: "Marthe McKenna, a Belgian nurse in a German hospital during the War, was decorated with this cross. An actual fact and one of many dramatic incidents in 'I Was a Spy'—here next week."

South London's Favourites

The competition, promoted by P. A. Fowler, of the Trocadero, Elephant and Castle, in order to find the most popular film artiste, produced an overwhelming number of votes, and apparently aroused great interest among the patrons. The final count was a decisive win for Anna Neagle and Leslie Howard, with Wendy Hillier a close third.

The idea was conceived by Mr. Fowler, who induced the Hyams Bros. to award a silver challenge cup to the winner, and a certificate for the runner-up. The response by the theatre patrons, who were asked to vote for the most popular English or American star, was so gratifying that patrons of other houses on the Gaumont Super circuit were invited to participate.

It had been intended, in the event of the awards being made to American artistes, to ask the studio executives over the Atlantic to present the cup and certificate to the successful stars. The result, however, being in favour of English artistes, arrangements are being made for the presentations to take place on the Trocadero stage.

Help for Home Inmates

Calling at the Rialto, Leytonstone, recently, I encountered a long line of women and girls leaving the auditorium, and I learned from J. Clement Arscott that these are inmates of a near-by L.C.C. home. They are enabled to visit the Rialto once a week at reduced prices and greatly enjoy the privilege.

Several items in the foyer caught my roving eye. In the small recess where Mr. Arscott has at times set up clever little models of various kinds was a simple arrangement showing the back-lit faces of Syd Walker and Madeleine Carroll peeping out from star-shaped mounts on which were printed details of the two pictures in which they appear—"I Killed the Count" (Grand National) and "I Was a Spy" (G.F.D.). The chief ingredient in this unassuming display, as Mr. Arscott pointed out, was the appropriate illumination of the faces from behind.

Glancing round the walls of the vestibule, I observed that the portrait-photos, which are such a common decoration in theatre foyers, were here made unusually attractive by being framed behind plywood mounts painted pale blue and cut away in wide scallops round the photos. It just shows how a little imagination can make even the commonplace unusual.

Star Visits Hammersmith

Enthusiastic scenes were witnessed at the Hammersmith Gaumont when Googie Withers made a personal appearance during the run of "Trouble Brewing" (A.B.F.D.). "Dick" Read has acquired a flair for presenting screen and popular personalities, but the reception accorded to Miss Withers, as the result of the advance publicity, surpassed anything he has done previously.

Long before the advertised time for her arrival, the entrance to the kinema was besieged with a crowd of fans, and when she made her appearance on the stage she was greeted with prolonged applause.

A somewhat novel touch was provided by Mr. Read, who, realising that many were unable to personally reach Miss Withers, induced her to sign a large-size photograph, and this was displayed in the vestibule with a personal message written underneath.

Cashing in on the Critics

When during visits to kinemas where publicity is either kept to a minimum or not used at all, I have asked the reason for this state of affairs, I have for a long time past been met with the two-way response: "The public read the daily and Sunday papers and from the various critics' remarks, get to know more about films than we (*i.e.*, the managers) do. This produces the result that if the critics say a film is good they will come and there's no need to advertise, but if a film is slated, no amount of publicity will bring the public along."

Of the merits of this species of argument I do not propose to write here, but my object in mentioning it at all is to add that few showmen hitherto seem to have taken the trouble to use critics' *favourable* reports of films as an advertisement of the picture at their theatres.

A welcome departure from this policy has been made this month by a number of Odeon theatres, for in their monthly house magazines the respective managers are circulating "open letters" to lady patrons about "Love Affair" (RKO-Radio). After mentioning the unanimous praise of the film critics, the letters add: "My purpose in addressing this letter to you is to enlist your aid in overcoming the problem of the sentimental title, for I feel that your men friends may miss a good picture by objecting to seeing a film so named."

The letters conclude with reproductions of Stephen Watts' comments on the picture which appeared in the *Sunday Express*.

Film Debates

H. W. Trengrouse, of the Barnet Odeon, raises an interesting point in his current house magazine and makes an offer which may lead to interesting developments if his public follow it up. He says that there are to-day so many people who take a keen interest in films that he would be prepared to help with the formation of a local Film Debating Society if there is a demand for it, and will put the theatre at the disposal of oratorically inclined patrons for that purpose.

He hints at the possibility of securing the attendance of a film star to lead a discussion on films from the actor's point of view. The idea is a thoroughly good one, likely to freshen the interest of the locals in films generally—and their own hall in particular.

The Personal Touch

Whenever I have been in conversation with Jack S. Sackier, of the Odeon, Harlesden, I have always been impressed with the views that he holds on the value of a film for its entertainment aspect, rather than the stars, producers or subject-matter. He has, in season and out of season, stressed the point, in his publicity matter, that a film should be seen (and heard) to appreciate its value, and the patron should not rely upon hearsay, or what he or she has read in the newspaper. And it is a matter of personal gratification to Mr. Sackier that he has found a gratifying response to his views by the kinema patrons.

Presenting Jack Doyle

From the second week in August, Jack Doyle and Movita are making a tour of some of the Bernstein theatres, beginning at the East Ham Granada. They will present a double singing act.

Wedding Bells or Hankies?

In his house magazine for August, G. C. Stanton, of the Cinema, Barnet, discusses, under the heading "Happy or unhappy endings—which?" that old problem of what is the best termination of a story—whether film or magazine. He points out truly enough that the first tales we ever read invariably ended: "And they lived happily ever after," and that the prevailing tendency of the bulk of people, because of the trials of this imperfect world, is to want a happy conclusion to their pictures and tales.

After stating briefly the æsthetic demand for more truth to real life in the way stories end, he concludes: "Lucky is the author or director who can leave the ultimate ending to the imagination of the audience. I said lucky. Perhaps I should have said clever, for where the ending is left to our imagination we can all be relied upon to place upon it the interpretation most pleasing to us." A sound point.

'THE SISTERS'—PAST AND PRESENT

Special Permission for Cheltenham Stunt

A SMART street stunt was put over by E. A. Gislingham, of the Gaumont, Cheltenham, for "The Sisters" (First National) by contacting the local agents for Austin cars, who supplied an old 1909 car and also one of this year's models.

These two cars toured the chief streets of the town, the old car leading the new with a card announcing that it was "Little Sister Austin, 1909," while similar cards on the new car informed the public that it was "Big Sister Austin, 1939." Both cars had large placards on the front with the advice: "See 'The Sisters'—Gaumont. Now." The veteran car was driven by a motorist accompanied by a lady, both attired in the motoring costumes of thirty years ago.

The stunt attracted a great deal of attention and proved a fine boost for the film, but Mr. Gislingham had to negotiate with the local police before he could put it over, for the authorities in Cheltenham do not look too kindly on street advertising and, secondly, the old car had only back wheel brakes. In addition, its ordinary plate-glass windscreen had to be removed before it could be put on the road.

Beauty on Parade

Arriving at the Regal, Edmonton, I was in time to witness preliminary judging in a beauty competition operated for the Dunlop Tyre Co. by E. Hurry and organist Phil Park. Open to employees of the manufacturer, the contest was being conducted each night, when two girls were selected to compete in the finals on the Friday evening.

For the occasion, Edmonton's Carnival Queen had been invited to assist in the final judging, and the Mayor and Mayoress had consented to present the prizes.

Kine-variety Booming

It is some time since I met L. E. Pinder, for on several of my previous calls at the East Ham Premier he has been taking his weekly day off. Last week, however, I was able to contact him, but he had little to report beyond the welcome news that kine-variety continues to pull excellent business there. He has lately reduced the number of appearances of the three turns from three a day to two, timed at about 4 and 7 p.m., and has found this an improvement.

Mr. Pinder, as I have mentioned before, has a large notice board in the crush hall at the Premier and, stopping to glance at the various exhibits thereon, I was particularly interested in one relating to George Formby's latest comedy, "Trouble Brewing" (A.B.F.D.). It is difficult to think of Formby without his ukelele, and conversely a ukelele makes one think inevitably of George. So Mr. Pinder had cut out of one of the Trade papers a picture of two hands playing a "uke" and to this added merely the wording, "George Formby," and the title of the picture. A few small half-tone illustrations from the film, also clipped from the Press, completed a singularly simple and compelling display.

INVITING DISCUSSIONS ON FILMS : PERSONAL TOUCH IN ADVERTISING: JACK DOYLE TO TOUR BERNSTEIN CIRCUIT

★

Southgate Competitions

W. A. Batt has secured the services of a new compère for his weekly amateur talent contests at the Coronation, New Southgate, and when I looked in last week I found Trevor Little on very friendly terms with his audience, wise-cracking his way through the nine turns and keeping the party merry. Mr. Little has had four years' stage experience as a light comedian and "feed," compèring and working with touring revues—largely in Wales—and does a double act with Stan Lee, known as "The New Patient."

As regards the amateur talent, the emphasis in several cases should be on the first word rather than the second, but a well-filled house greeted them all—singers, mimics, dancers and instrumentalists—uproariously, and the final selection of prize-winners was made with some difficulty.

Afterwards, Mr. Little ran a simple little competition of his own for patrons with a well-developed thirst, the efforts of the entrants to absorb refreshment from unusual receptacles causing the audience to shriek with laughter.

THE SHOWMAN

Columbia's Record Poster Publicity

140 KEY SITES BOOKED

In conjunction with the première run of "The Spy in Black" at the Odeon, Leicester Square, Columbia has embarked on a big publicity campaign.

One hundred and forty 48-sheet poster sites in key positions have been secured in London—a record for 48-sheet publicity—and every possible prominent position in and around the West End heralds the current engagement of "The Spy in Black."

These sites will, in all, be occupied by Columbia publicity for a period of at least three months, for following on "The Spy in Black," the Howard Hawks production, "Only Angels Have Wings," co-starring Cary Grant and Jean Arthur, with Richard Barthelmess, which will have its West End pre-release late this month, will be publicised on all these sites.

HEALTH TABLETS BOOST "YOUNG IN HEART"

Successful Reading Duo

Miss C. Morris, of the Pavilion, Reading, secured the co-operation of the manufacturers of "Phyllosan" tablets in connection with the screening of "The Young in Heart" (U.A.).

Messrs. Phyllosan arranged a full window display at a well-known Reading chemist, where renter's publicity was linked with the tablets by the slogan: "Be 'Young in Heart' and young in body. Take 'Phyllosan.'"

The screening of "Topper Takes a Trip" (U.A.) received support from Messrs. Curry, the cycle dealers, who arranged a teaser window display stressing the fact that if Topper had been wise he would have taken his trip on a cycle purchased at Curry's.

In the theatre foyer, the same firm supplied material for an original competition. A "freak" bicycle was set up alongside the latest "Hercules" cycle. Patrons were asked to compare the two cycles and write a list of mistakes to be found on the "freak."

Messrs. Curry offered a new cycle to the patron who compiled the longest list.

MILITIAMEN SEE "SWORD OF HONOUR"

Parade at Newcastle

Two big parties of Militiamen visited the Essoldo, Newcastle-on-Tyne, to see the Butcher picture, "Sword of Honour." The men looked very smart in their khaki uniforms while parading outside the theatre.

Marching and drilling scenes in the picture won bursts of applause, and the *North Mail* reported that the Militiamen were even more impressed by the story—of a lad from the ranks who became an officer.

Acting manager Ronald White received the visitors.

"Four Feathers" in Margate

Regal, Margate, is running an "Identity Competition" with the *Isle of Thanet Gazette* in connection with the showing of "The Four Feathers" (U.A.). Prizes will be £1, two of 10s. and 12 guest tickets.

Instal LAZIE CHAIRS!!
THEY WILL PLEASE YOUR PATRONS.
OUR ESTIMATE WILL PLEASE YOU
WRITE FOR IT NOW
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H. LAZARUS & SON, LTD.
104 GREAT EASTERN STREET, LONDON, E.C.2

Music for Creating Atmosphere

"GUNGA DIN" appears to be the most interesting film from our point of view in this week's septette of films due for consideration. Based on the fine old Rudyard Kipling ode, the best form of introduction would, to my mind, be a recitation of the poem. In the absence of this an organist could give an arresting adaptation of Sir Edward Elgar's fine march, "The Crown of India." As substitute had to be found for non-sync. in the same composer's "Crown of India" suite, I suggest "The March of the Mogul Emperors" as I cannot trace any recording of the former.

As a contrast, for "Three Smart Girls Grow Up" we can use quite a recent and excellent H.M.V. recording of Percy Fletcher's suite, "Sylvan Scenes," which, by the way, is worthy of a place in every non-sync. film library. It was recorded by the London Palladium orchestra and the four numbers are contained on two complete records, B. 8092 and 8093.

For one of the comedies, "The Hardy's Ride High," which will be best introduced by a novelty entr'acte, we have "The Knave of Diamonds," which was recorded recently for Parlophone by Robinson Cleaver, and proves what an entertaining solo it can be when cleverly adapted for the modern kinema organ.

A. W. O.

A. W. OWEN'S SELECTIONS OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR SEPT. 18 RELEASES.

"GUNGA DIN" (RKO-Radio)

CERT. U. 10,243 ft. Reg. No. F.1345. Reviewed in KINE. February 9, 1939.
PUBLICITY.—One 48-sheet, two 12-sheets, two 6-sheets.
STARS.—Cary Grant, Victor McLaglen, Douglas Fairbanks, Jun., Joan Fontaine, Sam Jaffe.
ATMOSPHERE.—Melodrama of military life on the North-West frontier in the 'nineties, suggested by Rudyard Kipling's poem. The picture tells of the adventures of three musketeers—soldiers who put war before women and the flag before all.
ORGAN.—"Crown of India," March. Sir Edward Elgar (Novello), presented as a separate interlude, with adaptation from "straight" organ arrangement.
NON-SYNC.—"Crown of India" Suite. No. 5 only, recorded by Sir Edward Elgar and symphony orchestra on H.M.V. D.1900.

"THREE SMART GIRLS GROW UP" (General F.D.)

CERT. A. 7,598 ft. Reg. No. F.14237. Reviewed in KINE. March 30, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Deanna Durbin, Charles Winninger, Nan Grey.
ATMOSPHERE.—Romantic comedy drama, a sequel to "Three Smart Girls," with vocal and other musical intermissions.
ORGAN.—"Sylvan Scenes," Suite, Fletcher (Hawkes). Nos. 1 and 2, presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8902 by the London Palladium orchestra.

"THE HARDYS RIDE HIGH" (M-G-M)

CERT. U. 7,268 ft. Reg. No. F.1853. Reviewed in KINE. May 11, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden.
ATMOSPHERE.—Domestic comedy-drama, in which the Hardy family are placed in big-money conditions long enough to test their fibre.
ORGAN.—Novelty entr'acte, "The Knave of Diamonds," Steel (Bosworth), presented as an introductory interlude, with adaptation from the piano-solo copy only.
NON-SYNC.—As organ, recorded by the Pall Mall Revellers on Bosworth B.C.1079, or by Robinson Cleaver (organ) on Parlophone F.999.

"I'M FROM MISSOURI" (Paramount)

CERT. U. 6,417 ft. Reg. No. F.1795. Reviewed in KINE. April 27, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Bob Burns, Gladys George.
ATMOSPHERE.—Comedy story of a Missouri farmer's bid to sell mules to the British War Office. Many humorous situations occur as this "nouveau riche" family try to shine in high society.
ORGAN.—"We've Come a Long Way Together," song foxtrot, presented as an introductory interlude, with adaptation from the professional song copy.
NON-SYNC.—As organ, recorded by Horace Heidt and his Brigadiers on Columbia F.B.2238.

"STAR REPORTER" (Pathé)

CERT. A. 5,663 ft. Reg. No. F.1669. Reviewed in KINE. May 11, 1938.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Warren Hull, Marsha Hunt.
ATMOSPHERE.—Racketeer melodrama with political background and a strong romantic element.
ORGAN.—"Agitato," Incidental, Engleman (Bosworth), presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded by the International Radio Orchestra on Bosworth B.C.1078.

"WINNER TAKE ALL" (20th Century-Fox)

CERT. U. 5,504 ft. Reg. No. F.1812. Reviewed in KINE. April 27, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Tony Martin, Gloria Stuart, Henry Armetta, Slim Summerville, Kane Richmond.
ATMOSPHERE.—The third of the Papa Gambini series of comedy melodramas. Pugilism, domestic sequences, romance and comedy are all introduced.
ORGAN.—"Petite Suite de Concert," No. 1 only. Coleridge-Taylor (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Columbia 9340 by the New Queen's Hall Symphony Orchestra or by Sir Dan Godfrey and the Bournemouth Orchestra on Columbia D.X.651.

"CRIME TAKES A HOLIDAY" (Columbia)

CERT. A. 5,307 ft. Reg. No. F.1544. Reviewed in KINE. March 16, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Jack Holt, Marcia Ralston.
ATMOSPHERE.—Gangster melodrama, in which the district attorney gets rid of a band of racketeers engaged in terrorising the small traders of the city. The opening sequence shows one of his men killed in the first battle between them.
ORGAN.—"Agitato Furioso," Incidental, Ketelbey (Bosworth), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1017 by the International Radio Orchestra.

Director Richard Thorpe, who is making location shots on Dartmoor for BUSMEN'S HONEYMOON (M-G-M British), receives a keg of Devonshire cider and a pound of Devonshire cream. A short film of the presentation was shown at the Imperial Cinema, Newton Abbot, of which Dudley Fleming (seen on the right) is manager

NOVELTY INTERLUDE AT PARAMOUNT

Organ and Orchestra Presentation

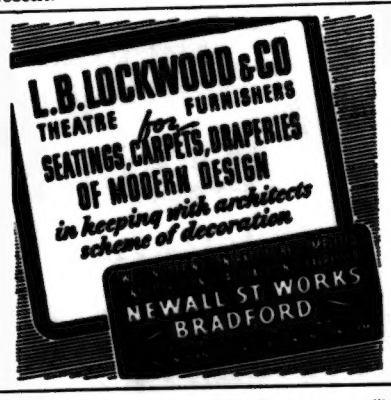
VISITING the Tottenham Court Road Paramount Theatre I found my old friend Anton and his brilliant little orchestra of ten players, augmented skilfully by Eric Smith, F.R.C.O., at the four-manual Compton organ, presenting a well-contrasted novelty programme. The old "Poet and Peasant" overture was played with a fine swinging rhythm and clear technique, while the organ tone blended well and the ensemble effect became almost symphonic in the finale.

"South of the Border" made a very popular second number and a trio presentation violin, 'cello and piano of "Softly Awakes My Heart," Saint-Saen's masterpiece, made an excellent contrast. The final number was a pot-pourri of musical comedy excerpts, played not only artistically but at the exact tempo of tradition, instead of the usual hurried and careless fashion so often heard to-day. All concerned are to be congratulated and certainly the patrons agreed with me in this matter with no uncertain voice.

Eric Smith's organ interlude was titled "A Lonely Road" and concerned the portrayal of the inferiority complex of the darkie in his journey through life. The first item, "That's Why Darkies Are Born," "Lonely Road," by Ansell, introduced the subject and "Deep River," which followed, illustrated the deep religious feeling of the Negro spirituals. "Oh Dem Golden Slippers" and "The Camptown Race Track" were characteristic light excerpts, and then we had Turner Layton's fine record of "Christopher Robin is Saying his Prayers" and Stephen Foster's "My Old Kentucky Home." Harry Pepper's song, "Carry Me Back to Green Pastures," synchronised with Paul Robeson's record, and a specially arranged accompaniment led to the final number, Paul Robeson's "Swanee River," in which everybody accepted the organist's invitation to join in.

An interlude, something different, something artistic, presented with showmanship that made entertainment for everyone present.

A. W. O.



Solo Organ Interlude (Series 2) No. XLVIII

"AUTOGRAPHS"

By George Pattman, F.R.C.O., at the Ambassador, Hendon

ORGAN: COMPTON THREE-MANUAL

THIS is an interlude which demands a high grade of musical ability on the organist's side, the organ of at least medium three-manual size and theatre in a residential area with a good sprinkling of musical-minded people for complete presentation as written. If these three essentials are not in evidence, it still contains a very useful idea which can be edited so that quite a different set of composers is used to autograph their works with equal facility.

When I heard this interlude at Hendon as one of the Music Lover's series, it met with the most cordial and appreciative reception, which delighted me to witness and hear. Of course, "Pattman was at the organ," I can almost hear some organists say, yet some of our clever *young* organists might with great advantage to themselves risk it and prove themselves musicians who can entertain their audience by their virtuosity and showmanship.

A. W. O.

No.	Slide.	Music and Publisher.
1.	"Autographs"	Signature tune.
2.	Most of us at some period of our lives collect autographs of famous people. Here is something of the kind in music.	Polonaise from selection "Blossom Time." Schubert. (Chappell.)
3.	It would be difficult perhaps to obtain the autographs of the great composers, yet they have left behind them work which is definitely autographed, not by signature perhaps, but certainly by personality.	Ditto.
4.	This "Minuet in D" could be by no other composer but Mozart. Who could mistake the daintiness of his music, so reminiscent of the period of powdered wigs, fluttering fans and dainty laces?	"Minuet in D." Mozart. (Hawkes.)
5.	The famous "Toccata in D Minor" by Bach, an example of the mathematical side of music, viz., counterpoint and fugue, which has never been equalled. The most masterly compositions written for the King of Instruments.	"Toccata in D Minor." Bach. (Novello.)
6.	In vivid contrast, our own English composer, Sir Arthur Sullivan, whose fluency of melody and rhythm fitted so well the brilliant wit of his collaborator, W. S. Gilbert.	"Take a Pair of Sparkling Eyes." "Gondoliers." Sir A. Sullivan. (Chappell.)
7.	From the classics, once more we note the rugged personality stamped upon this well-known pianoforte piece, the "Sonata Pathetique." It could belong to no other than Beethoven.	"Sonata Pathetique." Beethoven. (Bosworth.) (N.C.)
8.	In spite of the tragic fact that he gradually became totally deaf, Beethoven has been called the "Samson of Music." His works are characterised by force and mastery, while his symphonies are amongst the greatest music of all time.	Ditto.
9.	Now in almost violent contrast, listen to this excerpt from "Der Fledermaus," which could only have been penned by the greatest master of the waltz, Johann Strauss.	"Night Birds" from "Der Fledermaus." Johann Strauss. (Feldman.)
10.	Here is "The Bee's Wedding," characteristic of the lightness, charm and vivacity of the music of Mendelssohn, a composer always attracted by the picturesque. Hence this delightful number.	"The Bee's Wedding." "Songs Without Words." Mendelssohn. (Bosworth.) (N.C.)
11.	Such fine compositions as the overture to "A Midsummer Night's Dream," and "Fingal's Cave" or the "Hebrides" overture.	Ditto.
12.	Mendelssohn's compositions, however, were not confined to programme or "atmospheric" music, for he wrote oratorios and Church music as well as symphonies and other orchestral music.	"Pianoforte Concerto in G. Minor." Mendelssohn. (Augener.)
13.	So in conclusion, I am playing you the final section of his brilliant "Pianoforte Concerto in G Minor."	Ditto.
14.	In this the genius of the composer and his versatility are shown, and emphasises the fact that almost all great music is as definitely stamped with his personality as if it were actually autographed.	Ditto.

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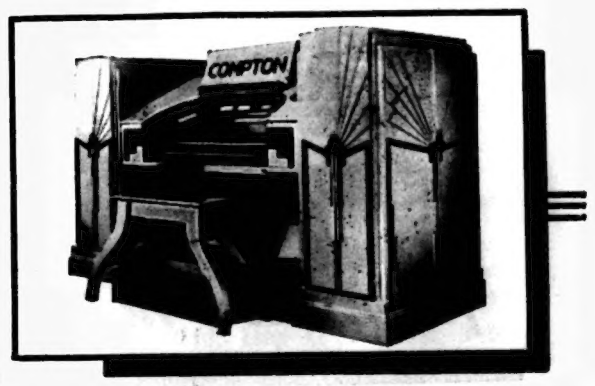


NEW SENSITOMETRIC INSTRUMENTS

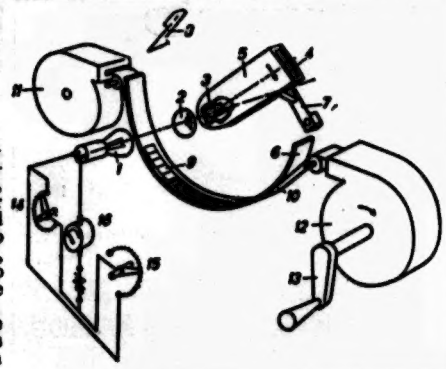
Novel Principles Described

A SENSITOMETER and densitometer, described by Agfa in *Kinotechnik*, introduce novel principles. In the sensitometer, a stationary lamp 1 is focused by a condenser 2 upon a prism 3, forming part of an optical system 4, which swings like a pendulum to expose the test film 10 through a wedge 9, formed in the shape of an arc 6. The lamp intensity is adjusted by means of the coarse and fine resistances 14 and 15.

After an exposure has been made, the film is fed forward by the handle 13. It is possible to use odd lengths of film which would be too short for normal use, the magazines permitting of daylight loading.

In the densitometer, the light from a lamp is diffused and passed through the test film, which is viewed through an optical system containing a prism which divides the field into two. The other half of the field is illuminated by light from the same lamp, passed through a rotable wedge, the two fields being matched to obtain a reading, which is shown on a scale attached to the wedge. The density of the wedge varies from 0.1 to 3.2. The area of the film examined is 1.5 mm. in diameter.

A simple device is used to ascertain the gamma from the plotted density curve. It consists of a piece of transparent material having a base line which is placed on the straight-line portion of the curve. Radial lines give a direct reading of the gamma value.



NEW PATENTS

These particulars of New Patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, price 1s. weekly (annual subscription, £2 10s.)

Applications

21691.—R. A. H. Bailey and S. J. Bradley. Projection apparatus for motion pictures. July 25.

21158. J. Coplans and C. Coplans. Kinematograph cameras, etc. July 21.

21445.—E. Paillard & Cie. Soc. Anon. Devices for the projection of films of different width, etc., in kinematograph apparatus. July 24.

Specifications

508,795.—M. Harper. Sub-standard picture and sound films.

508,950.—Kodak, Ltd. (Eastman Kodak Co.). Electrical systems for reproducing sound from sound records.

509,768.—Baird Television, Ltd., and L. Baird. Kinematographic apparatus.

509,887.—J. Konig. Method of and means for projecting images with the effect of movement.

NEW KINEMAS PLANNED

GLOUCESTER.—Provisional plans have been approved for the erection by Odeon Theatres, Ltd., of a new theatre upon the site occupied by the Theatre de Luxe, which was destroyed by fire. Harry W. Weedon, A.R.I.B.A., of 34, Colmore Row, Birmingham, is the architect.

WARLEY.—Oldbury B.C. have approved plans for the erection of a kinema on a site at the junction of Londonderry Road and Dog Kennel Lane, Warley.

EDINBURGH.—Sighthill Cinema Co., Ltd., a new company registered last week, are to build a kinema in Calder Road, Sighthill, Edinburgh. The company's registered offices are at 10a, George Street, Edinburgh.

CHEADLE (Cheshire).—Cheadle Development Co. is sponsoring a scheme for the erection of a kinema on the site of the old rectory in Wilmslow Road.

TIP-UP SEATING SPECIALISTS

Doran Milhawk and Co., Ltd.

We are informed that, commencing from August 1, the businesses of Jack Doran and Co., 176, Wardour Street, W.1, and Milhawk and Co., 6a, Harvey Road, Camberwell, S.E.5, have combined under the style and address of Doran Milhawk and Co., Ltd., and are now carrying on business as tip-up seating specialists, second-hand and reconditioned theatre chair upholsterers and fixers at 176, Wardour Street, W.1.

Western MIRROPHONIC Electric

ASTORIA TOOTING

REGAL CHEDDAR

PALLADIUM ABERDARE

CORINTHIAN DUBLIN

EMPRESS CHAPEL-EN-LE-FRITH

busier than ever before for more & more & more!

AUGUST 10, 1939.

Slow-Burning Film Report

EXPERIMENTS BEFORE COMMITTEE

continued from page 5

chairmanship of Viscount Stonehaven, consisted of representatives nominated by the Home Office, the Scottish Office, the County Councils Association, the London County Council, the Association of Municipal Corporations, the Convention of Royal Burghs, the Association of County Councils in Scotland, the Association of Councils of Counties of Cities of Scotland, the Justices for the City of Birmingham, and the Justices for the City of Liverpool.

During their sittings, the committee heard evidence from the following individuals and bodies: C.E.A., Viscount Dunedin, Sub-Standard Cinematograph Society, the Federation of Cinematograph Societies, the British Film Institute, the National Council for Civil Liberties, Kino-Films (1935), Ltd., Progressive Film Institute, Ltd., the Surrey County Council, the Working Men's Club and Institute Union, Ltd., the National Federation of Women's Institutes, the County Chief Constables' Club (England and Wales), the Chief Constables' Association—Cities and Boroughs (England and Wales), the Workers' Educational Association, and Lieut.-Colonel Guy Symonds, Fire Advisor to the Home Office. The Chief Constables' (Scotland) Association stated that they had no observations to offer. The Committee also considered a memorandum of the views of five Government Departments which make use of films.

The committee's report states:—

"It is provided by Section 1 of the Cinematograph Act, 1909, that 'an exhibition of pictures or other optical effects by means of kinematograph or other similar apparatus for the purpose of which inflammable films are used shall not be given unless the regulations made by the Secretary of State for securing safety are complied with, or, save as otherwise provided by the Act, elsewhere than in premises licensed for the purpose in accordance with the provisions of this Act.'

What is "Non-flam"?

"The uncertainty whether slow-burning films come within the scope of the Act arises from the uncertainty of the meaning of one word, inflammable. No one contests that the word is applicable to the highly inflammable films on a nitrate basis, but there is disagreement amongst local authorities on the question whether the word is applicable to the slow-burning films on an acetate basis.

"A number of experiments were conducted before us by representatives of the London Fire Brigade, the results of which were to make it clear that there is a marked difference in the degree of inflammability of the two sorts of film. The film on a nitrate basis caught fire at once and burned fiercely, while the film on the acetate basis took much longer to ignite and burned slowly. In one or two of the experiments with the slow-burning film the flame, after the film had burned for a while, went out.

"We understand that a definition of a slow-burning film is now being considered by technical experts and tests devised which will provide an easy means of distinguishing between the highly inflammable and the slow-burning films. We recommend that films which comply with that definition should be clearly marked accordingly."

Uniformity Lacking

The committee decided to ascertain from the licensing authorities what is their present practice in regard to slow-burning films—that is to say, to ask them whether they treated slow-burning films as inflammable within the meaning of the Act. The result showed that in England and Wales, of 83 county boroughs, 68 treat slow-burning films as outside the Act; eight treat them as within the Act; three have not made any decision in the matter; and four did not reply.

There are 62 County Councils, of whom 43 have delegated their powers either in whole or in part to district councils or to justices. Of the 19 which have not delegated their powers, 15 treat slow-burning films as outside the Act, two treat them as being within the Act, one has not made any decision in the matter and one did not reply.

Of the 43 which have delegated, six have done so to one or two districts and the remainder fully.

As regards the six which have partially delegated, the practice in the areas over which the County Councils have retained control is, in five of the counties, to regard slow-burning films as outside the Act and in one to treat them as being within the Act.

There are 620 authorities to whom powers have been delegated. Of these, 142 are situated in 11 counties about which no information has been received. Of the remaining 478 delegated authorities, 184 treat slow-burning films as being outside the Act, 86 treat them as being within the Act, 133 have either not had the matter raised or have reached no decision, while 75 have not replied.

Scottish Interpretations

Of the 33 County Councils in Scotland, 19 treat slow-burning films as outside the Act, two as within the Act, six have not made any decision in the matter, and no replies were received from six.

Majority Agreement

"The result is," the committee state, "that the great majority of the licensing authorities—and notably of the major authorities—in England and Wales and a considerable majority in Scotland are now administering the Act on the view that slow-burning films do not come within it.

"From the evidence submitted to us, it appears that slow-burning films are mainly used at present for a wide range of purposes not primarily entertainment—*e.g.*, advertising documentary, educational, instructional, and propaganda. It appears also that, broadly speaking, the only programmes of slow-burning films which include either a comedy or a 'short' (such as are shown in ordinary kinemas) are sponsored programmes produced by trade organisations or business firms or by propaganda organisations, and that at most of these exhibitions entrance is free.

Risk "Negligible"

"The risk of a slow-burning film being set on fire, either in the projector or otherwise, is practically negligible. We are satisfied that there is in practice little more risk of panic in an audience at an exhibition of slow-burning films than there is in assemblies of the public for many other purposes whist drives, concerts, etc.—the only difference being that at an exhibition of slow-burning films, as at a lantern lecture, the performance usually takes place in darkness or semi-darkness, which might lead to difficulty in finding the way out.

"With the exception of one minor case of panic not associated with fire, there is no record at the Home Office of any case of fire or panic having occurred at any exhibitions of slow-burning films.

"While it is not possible to argue that because no accident (or possibly only the one referred to) has yet come to notice an accident will therefore occur in the future, it seems to us nevertheless to be reasonable to assume that the risk of accident is extremely small. Some of our witnesses made the point that many of the audiences at exhibitions of slow-burning films consist of persons going to see a particular film of a non-entertainment character in which they are interested, and that at these exhibitions children are not normally present.

"Some of our witnesses pointed out that the use of slow-burning films for educational and cognate purposes may be seriously impeded by the expense involved in compliance with regulations going beyond the strict minimum necessary for safety.

No Special Precautions

"There was general agreement on the part of all witnesses that all audiences were entitled to reasonable protection from risk of fire or panic, and it was represented by the majority of witnesses that as the risk from slow-burning films was practically non-existent, and as, moreover, they knew of no case of accident or panic, there was no ground for discriminating between audiences assembled to see an exhibition of slow-burning films and audiences assembled for other purposes which do not involve control by the local authorities.

"We," the committee add, "agree with this view, with the reservation that the slight extra risk due to the darkness or semi-darkness of the hall can and should be met by simple and inexpensive precautions referred to in paragraph (b) of our conclusions. If children are present at such exhibitions, Section 12 of the Children and Young Persons Act, 1933, and Section 23 of the Children and Young Persons (Scotland) Act, 1937, must, of course, be complied with."

Censorship

In conclusion, the committee dealt with the question of censorship in England and Wales. (The position in Scotland is that the Cinematograph Act, 1909, is regarded as dealing only with questions of safety).

On this point the committee says:—

"It is obvious that in those districts of England and Wales—and they are in the great majority—where slow-burning films are treated as being outside the Act, there is no power to exercise censorship of slow-burning films, and that, in fact, in those districts there is no power of censorship in force now.

A Distinction

"We think that as matters stand there is a clear distinction to be drawn, as regards the need for censorship, between the films shown in the ordinary entertainment kinema and the films shown at exhibitions which do not primarily aim at entertainment or at box office receipts.

"While the public accept it as reasonable that there should be a censorship leaving no opportunity for a producer of an entertainment film to attempt to lower standards of public taste, we do not think that there is any need for censorship of what may broadly be described as the educative, informative, and technical films normally shown at exhibitions of slow-burning films.

"In particular, we think that the education authorities of the country can do all that may be required to secure the suitability of educational films used in schools.

"As to those programmes which contain one or two comedies or cartoons (such as are shown in the ordinary cinemas), and which accompany other films of an educational or propaganda nature, we think (with the exception of one of us) that the responsibility for the contents of the films may be left to the organisers of these exhibitions.

FINAL FINDINGS

The proposed precautions to be taken at exhibition of slow-burning films, referred to in the committee's report, are:—

(1) There should be some form of secondary lighting in operation, by electricity, gas, oil, electric torches, or the like;

(2) Doors should either (a) open outwards, or (b) be under the supervision of a responsible person during the entire programme;

(3) Exits should be clearly marked above the doors;

(4) Exits, doors and gangways should be kept clear of all obstruction and no standing in the gangways should be permitted;

(5) A space clear of obstruction, not less than two feet wide, should be provided around the projection outfit, and no person other than the operators should be allowed within this space.

Priscilla Lane, in the Warner Bros. picture, DAUGHTERS COURAGEOUS

London and Provincial Trade Screenings

NEW FILMS TO BE SHOWN DURING THE WEEK ENDING AUGUST 17

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
LONDON						
Thur., Aug. 10	11 a.m., 3 p.m., 6.30 p.m. and 8.45 p.m.	Century Theatre	Stanley and Livingstone... ...	20th Century-Fox	Spencer Tracy ...	—
„ „ 10	3 p.m. ...	Cambridge ...	Keep Your Seats, Please (Reissue); Pandemonium.	A.B.F.D.... ...	George Formby ...	—
„ „ 10	3 p.m. ...	Leicester Square Theatre.	Sandy Takes a Bow	General F.D. ...	Dennis O'Keefe ...	—
„ „ 10	3 p.m. ...	Leicester Square Theatre.	Inside Information	General F.D. ...	D.c't Foran ...	—
Fri., „ 11	6.30 p.m. ...	Cambridge ...	Andy Hardy Gets Spring Fever; Culinary Carving.	M-G-M	Mickey Rooney ...	—
Mon., „ 14	8.30 p.m. ...	Cambridge ...	Hell's Kitchen; Music with a Smile.	Warner	Dead End Kids ...	—
Tues., „ 15	8.30 p.m. ...	Cambridge ...	Old Mother Riley, M.P.; Toddlers and a Pup.	Butcher's ...	Lucan and McShane	—
Wed., „ 16	8.30 p.m. ...	Cambridge ...	The Devil on Wheels; Jerry Livingston and Orchestra.	Warner	Pat O'Brien	—
Tues., „ 22	8.30 p.m. ...	Cambridge ...	Daughters Courageous; Bars and Stripes Forever.	Warner	John Garfield ...	—
BIRMINGHAM						
Fri., Aug. 11	10.45 a.m. ...	Scala	Down Our Alley	British Screen Service.	Hughie Green ...	U
„ „ 11	10.30 a.m. ...	Futurist	What a Life	Paramount ...	Jackie Cooper ...	U
„ „ 11	10.30 a.m. ...	Forum	His Brother's Keeper	Warner	Clifford Evans ...	—
„ „ 15	10.30 a.m. ...	Futurist	Bulldog Drummond's Bride ...	Paramount ...	John Howard ...	—
Tues., „ 15	10.30 a.m. ...	Scala	Andy Hardy Gets Spring Fever	M-G-M	Mickey Rooney ...	—
„ „ 16	10.30 a.m. ...	Scala	Stanley and Livingstone... ...	20th Century-Fox	Spencer Tracy ...	—
Wed., „ 17	11 a.m. ...	Futurist	Colorado Sunset	British Lion ...	Gene Autry	—
Thur., „ 17	10.30 a.m. ...	Forum	Good Girls Go to Paris	Columbia ...	Joan Blondell ...	A
CARDIFF						
Fri., Aug. 11	10.45 a.m. ...	Odeon	Keep Your Seats, Please ...	A.B.F.D.... ...	George Formby ...	—
„ „ 11	11 a.m. ...	Capitol	What a Life	Paramount ...	Jackie Cooper ...	U
„ „ 15	11 a.m. ...	Empire	Stanley and Livingstone... ...	20th Century-Fox	Spencer Tracy ...	U
Tues., „ 15	10.45 a.m. ...	Odeon	Down Our Alley	British Screen Service.	Hughie Green ...	U
„ „ 15	11 a.m. ...	Olympia	Hell's Kitchen	Warner	Dead End Kids ...	—
„ „ 15	11 a.m. ...	Capitol	Colorado Sunset	British Lion ...	Gene Autry	—
Wed., „ 16	11 a.m. ...	Park Hall ...	Flight to Fame	Columbia ...	Charles Farrell ...	U
Thur., „ 17	11 a.m. ...					
DUBLIN						
Fri., Aug. 11	11 a.m. ...	Regal	Cheer, Boys, Cheer	A.B.F.D.... ...	Edmund Gwenn ...	U
Tues., „ 15	11 a.m. ...	Regal	Young Man's Fancy	A.B.F.D.... ...	Griffith Jones... ...	A
GLASGOW						
Fri., Aug. 11	10.30 a.m. ...	Green's Playhouse	What a Life	Paramount ...	Jackie Cooper ...	U
„ „ 11	11 a.m. ...	Regal	Confidential Lady...	First National ...	Ben Lyon	U
Tues., „ 15	10.45 a.m. ...	Cosmo	Keep Your Seats, Please ...	A.B.F.D.... ...	George Formby ...	—
„ „ 15	11 a.m. ...	La Scala	Old Mother Riley, M.P. ...	Butcher's ...	Lucan and McShane	—
„ „ 15	11 a.m. ...	Playhouse ...	His Brother's Keeper	Warner	Clifford Evans ...	—
Wed., „ 16	10.45 a.m. ...	La Scala	Andy Hardy Gets Spring Fever	M-G-M	Mickey Rooney ...	—
„ „ 16	11 a.m. ...	Playhouse ...	Murder Will Out	Warner	John Loder	—
Thur., „ 17	11 a.m. ...	Cranston's ...	Good Girls Go to Paris	Columbia ...	Joan Blondell ...	A
LEEDS						
Fri., Aug. 11	10.45 a.m. ...	Ritz	At the Villa Rose	A.B.P.C. ...	Keneth Kent ...	A
„ „ 11	11 a.m. ...	Scala	Cheer, Boys, Cheer	A.B.F.D.... ...	Edmund Gwenn ...	U
„ „ 11	11 a.m. ...	Paramount ...	Man About Town	Paramount ...	Jack Benny	A
Tues., „ 15	10.45 a.m. ...	Majestic	Stanley and Livingstone ...	20th Century-Fox	Spencer Tracy ...	A
„ „ 15	11 a.m. ...	Scala	Young Man's Fancy	A.B.F.D.... ...	Griffith Jones ...	U
„ „ 15	11 a.m. ...	Tower	Old Mother Riley, M.P. ...	Butcher's ...	Lucan and McShane ...	—
„ „ 15	11 a.m. ...	Ritz	Good Girls Go to Paris	Columbia ...	Joan Blondell... ...	A
Wed., „ 16	11 a.m. ...	Scala	Flight to Fame	Columbia ...	Charles Farrell ...	—
„ „ 16	10.45 a.m. ...	Ritz	Hell's Kitchen	Warner	Dead End Kids ...	—
Thur., „ 17	11 a.m. ...	Scala	Hidden Power	Columbia... ...	Jack Holt	—
„ „ 17	11 a.m. ...	Tower	Andy Hardy Gets Spring Fever ...	M-G-M	Mickey Rooney ...	—
„ „ 17	10.45 a.m. ...	Ritz	His Brother's Keeper	Warner	Clifford Evans ...	—
LIVERPOOL						
Fri., Aug. 11	11 a.m. ...	Forum	At the Villa Rose	A.B.P.C. ...	Keneth Kent ...	A
„ „ 11	10.45 a.m. ...	Paramount ...	What a Life	Paramount ...	Jackie Cooper... ...	U
„ „ 11	11 a.m. ...	Palais de Luxe ...	Andy Hardy Gets Spring Fever...	M-G-M..... ...	Mickey Rooney ...	U
Tues., „ 15	11 a.m. ...	Forum	Just William	A.B.P.C. ...	Dick Lupino	U
„ „ 15	11 a.m. ...	Futurist	Flight to Fame	Columbia ...	Charles Farrell ...	A
Wed., „ 16	10.45 a.m. ...	Trocadero ...	Young Man's Fancy	A.B.F.D.... ...	Griffith Jones ...	A
„ „ 16	11 a.m. ...	Forum	Good Girls Go to Paris	Columbia ...	Joan Blondell... ...	A
„ „ 16	11 a.m. ...	Futurist	His Brother's Keeper	Warner	Clifford Evans ...	—
Thur., „ 17	11 a.m. ...	Futurist	Stanley and Livingstone	20th Century-Fox	Spencer Tracy ...	—
„ „ 17	10.45 a.m. ...	Forum	Old Mother Riley M.P.	Butcher's ...	Lucan and McShane ...	—
„ „ 17	11 a.m. ...	Scala	Hidden Power	Columbia... ...	Jack Holt	A
„ „ 17	11 a.m. ...	Majestic	Murder Will Out	Warner	John Loder	—
MANCHESTER						
Fri., Aug. 11	10.45 a.m. ...	Paramount ...	What a Life	Paramount ...	Jackie Cooper ...	U
„ „ 11	11 a.m. ...	Market St. P.H....	His Brother's Keeper	Warner	Clifford Evans ...	A
Tues., „ 15	10.45 a.m. ...	Gaumont... ...	Young Man's Fancy	A.B.F.D.... ...	Griffith Jones ...	U
„ „ 15	11 a.m. ...	Theatre Royal ...	Old Mother Riley, M.P.	Butcher's ...	Lucan and McShane ...	A
„ „ 15	10.45 a.m. ...	Paramount ...	Bulldog Drummond's Bride ...	Paramount ...	John Howard... ...	U
„ „ 15	11 a.m. ...	Oxford St. P.H....	Just William	A.B.P.C. ...	Dick Lupino	A
„ „ 15	11 a.m. ...	Deansgate ...	Hidden Power	Columbia... ...	Jack Holt	A
Wed., „ 16	11 a.m. ...	Deansgate ...	Stanley and Livingstone	20th Century-Fox	Spencer Tracy ...	U
„ „ 16	11 a.m. ...	Market St. P.H....	At the Villa Rose...	A.B.P.C. ...	Keneth Kent ...	U
„ „ 16	10.45 a.m. ...	Theatre Royal ...	Cheer, Boys, Cheer	A.B.F.D.... ...	Edmund Gwenn ...	U
„ „ 16	11 a.m. ...	Oxford St. P.H....	Flight to Fame	Columbia... ...	Charles Farrell ...	—
„ „ 16	10.30 a.m. ...	Gaumont... ...	Andy Hardy Gets Spring Fever...	M-G-M	Mickey Rooney ...	—
NEWCASTLE						
Fri., Aug. 11	10.45 a.m. ...	Essoldo	Cheer, Boys, Cheer	A.B.F.D.... ...	Edmund Gwenn ...	U
„ „ 11	10.30 a.m. ...	Paramount ...	What a Life	Paramount ...	Jackie Cooper ...	U
„ „ 11	10.45 a.m. ...	Haymarket ...	Just William	A.B.P.C. ...	Dick Lupino	U
„ „ 11	10.45 a.m. ...	Westgate... ...	Andy Hardy Gets Spring Fever...	M-G-M	Mickey Rooney ...	—
Tues., „ 15	10.30 a.m. ...	Paramount ...	Bulldog Drummond's Bride ...	Paramount ...	John Howard ...	A
Wed., „ 16	10.45 a.m. ...	Haymarket ...	At the Villa Rose	A.B.P.C. ...	Keneth Kent ...	—
„ „ 16	10.45 a.m. ...	Essoldo	Old Mother Riley, M.P. ...	Butcher's ...	Lucan and McShane	—
Thur., „ 17	10.45 a.m. ...	Essoldo	Stanley and Livingstone... ...	20th Century-Fox	Spencer Tracy ...	U
„ „ 17	10.30 a.m. ...	Westgate... ...	Flight to Fame	Columbia ...	Charles Farrell ...	—
NOTTINGHAM						
Fri., Aug. 11	10.45 a.m. ...	Ritz	Young Man's Fancy	A.B.F.D.... ...	Griffith Jones ...	A
„ „ 11	10.30 a.m. ...	Scala	Man About Town...	Paramount ...	Jack Benny	A
Tues., „ 15	10.45 a.m. ...	Elite	At the Villa Rose	A.B.P.C. ...	Keneth Kent... ...	A
„ „ 15	11 a.m. ...	Ritz	Andy Hardy Gets Spring Fever	M-G-M	Mickey Rooney ...	A
Wed., „ 16	10.45 a.m. ...	Elite	Just William	A.B.P.C. ...	Dick Lupino	U
SHEFFIELD						
Fri., Aug. 11	10.45 a.m. ...	Regent	Beau Geste	Paramount ...	Gary Cooper	—
Mon., „ 14	11 a.m. ...	Cinema House ...	Keep Your Seats, Please ...	A.B.F.D.... ...	George Formby ...	A
Tues., „ 15	10.45 a.m. ...	Hippodrome ...	At the Villa Rose	A.B.P.C. ...	Keneth Kent... ...	A
„ „ 15	11 a.m. ...	Regent	Young Man's Fancy	A.B.F.D.... ...	Griffith Jones ...	A
„ „ 15	10.45 a.m. ...	Cinema House ...	Man About Town...	Paramount ...	Jack Benny	A
„ „ 15	11 a.m. ...	Union St. P.H.	His Brother's Keeper	Warner	Clifford Evans ...	A
Wed., „ 16	11 a.m. ...	Cinema House ...	Wolf Call	Pathe	John Carroll	—
„ „ 16	11 a.m. ...	Central	Murder Will Out	Warner	John Loder	—
Thur., „ 17	11 a.m. ...	Union St. P.H.	The Devil on Wheels	Warner	Pat O'Brien	—

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INDEX

Covers.—1. Metro-Goldwyn-Mayer Pictures, Ltd.
2. Metro-Goldwyn-Mayer Pictures, Ltd.
3. Tabulated Trade Shows.
4. Classified Advertisements.

	PAGE
Butcher's Film Service, Ltd.	7
Champion, C. H., and Co., Ltd.	27
Coltman Displays, Ltd.	33
Compton Organ Co., Ltd.	31
Columbia Pictures, Ltd.	14 & 15
General Film Distributors	20 & 21
Kalee, Ltd.	33
Lazarus, H., and Son, Ltd.	30
Lockwood, L. B., and Co.	31
Lusty, W., and Sons, Ltd.	28
Moy-Omnia	25
Paramount Film Service	10
Paterson, Ltd.	33
Preston Film Services, Ltd.	34
Stableford All-Metal Screens, Ltd.	33
Trinity Chair Works, Ltd.	34
Turner, E. G.	34
Uniform Clothing and Equipment Co.	34
Warner Bros. Pictures Ltd.	9 19
Way and Waller	34
Western Electric Co., Ltd.	32

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August 10, 1939